

HOLLIS, DEBORAH LEE, D.M.A. Orchestral Color in Richard Strauss's Lieder: Enhancing Performance Choices of All of Strauss's Lieder through a Study of His Orchestrated Lieder. (2009)  
Directed by Dr. James Douglass. 83 pp.

Strauss was a major composer of *Lieder*, with more than 200 published songs composed between 1870 and 1948, many of which belong to the standard song repertoire. Strauss's lieder are distinctive because they reflect his simultaneous preoccupation with composing tone poems and operas. The vocal lines are declamatory, dramatic, and lyrical, while the accompaniments are richly textured.

Strauss learned the craft of orchestration through studying scores of the masters, playing in orchestras, conducting, and through exposure to prominent composers. Equally important was his affiliation with leading figures of the New German School including Liszt, Wagner, and Berlioz. Berlioz used the expressive characteristics of the orchestral instruments as the primary inspiration for his compositions. Like Berlioz, Strauss used tone color as a crucial element that gave expression to poetic ideas in his symphonic works, operas, and songs. Strauss's approach to orchestration gives insight into ways that a collaborative pianist may use tone color to enhance renderings of all of the composer's lieder.

In this study, I use my own analysis of Strauss's orchestrations of his songs, as well as Strauss's statements in his revision of Berlioz's *Treatise on Instrumentation*, to show how his orchestrations bring out important aspects of the songs, clarifying and enriching their meaning. I further show how

collaborative pianists can emulate these orchestral effects at the keyboard using specific techniques of touch, pedal, and phrasing, thereby rendering each song richer and more meaningful. Finally, I use Strauss's songs that have never been orchestrated to show how collaborative pianists can apply their own orchestral imaginations to any song, enhancing the melody, harmony, and texture of the piano accompaniment to create an expressive and musically satisfying performance.

ORCHESTRAL COLOR IN RICHARD STRAUSS'S LIEDER:  
ENHANCING PERFORMANCE CHOICES OF ALL OF  
STRAUSS'S LIEDER THROUGH A STUDY  
OF HIS ORCHESTRATED LIEDER

by

Deborah Lee Hollis

A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2009

Approved by

Paul Stewart  
Committee Co-chair

James B. Douglass  
Committee Co-chair

© 2009 by Deborah Lee Hollis



## APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Co-chair	<u>Paul Stewart</u>
Committee Co-chair	<u>James B. Douglass</u>
Committee Members	<u>Elizabeth Keathley</u>
	<u>Robert Wells</u>

June 19, 2009  
Date of Acceptance by Committee

June 19, 2009  
Date of Final Oral Examination

## ACKNOWLEDGMENTS

I wish to thank the faculty members at The University of North Carolina at Greensboro School of Music who have served on my doctoral advisory committee: Dr. Paul Stewart and Dr. James Douglass, co-chairs, and Dr. Elizabeth Keathley and Dr. Robert Wells. I am especially grateful to Dr. Douglass who has served as my research director.

Schott Music Corporation/European American Music Distributors LLC has generously given permission for the inclusion of those music examples for which they hold copyright: “Meinem Kinde,” Op. 37, No. 3; “Ruhe, meine Seele!” Op. 27, No. 1; “Allerseelen,” Op. 10, No. 8; “Hat gesagt—bleibt’s nicht dabei,” Op. 36, No. 3; and “Heimliche Aufforderung,” Op. 27, No. 3.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	vi
LIST OF EXAMPLES .....	vii
CHAPTER	
I. INTRODUCTION .....	1
II. THE PATH TO LIEDER.....	3
Historical Background .....	3
Production of Orchestral Timbres on the Piano.....	10
III. ANALYSIS OF SONGS .....	14
Orchestrated Songs from Group II .....	20
“Morgen!” Op. 27, No. 4.....	23
“Meinem Kinde,” Op. 37, No. 3.....	25
“Wiegenlied,” Op. 41, No. 1.....	28
“Waldseligkeit,” Op. 49, No. 1.....	31
“Befreit,” Op. 39, No. 4 .....	33
“Säusle, liebe Myrte,” Op. 68, No. 3 .....	37
“Ruhe, meine Seele!” Op. 27, No. 1.....	39
Non-Orchestrated Songs from Group I .....	42
“Allerseelen,” Op. 10, No. 8 .....	42
“Winternacht,” Op. 15, No. 2 .....	45
“Hat gesagt—bleibt’s nicht dabei,” Op. 36, No. 3 .....	48
“Kling!...,” Op. 48, No. 3 .....	52
“Leises Lied,” Op. 39, No. 1.....	54
“Heimliche Aufforderung,” Op. 27, No. 3.....	56
IV. CONCLUSION .....	60
BIBLIOGRAPHY .....	63

APPENDIX A1-A4: RAW DATA .....	68
A1: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated Between 1897 and 1900 by Opus Number, Date of Composition, Date of Orchestration, Instrumentation and Dynamic Range .....	68
A2: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1906 and 1918 by Opus Number, Date of Composition, Date of Orchestration, Instrumentation and Dynamic Range.....	69
A3: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1933 and 1935 by Opus Number, Date of Composition, Date of Orchestration, Instrumentation and Dynamic Range.....	70
A4: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1940, 1943, and 1948 by Opus Number, Date of Composition, Date of Orchestration, Instrumentation and Dynamic Range .....	71
APPENDIX B: RAW DATA	
Group III Songs Originally Set with Orchestral Accompaniment and Subsequently Scored for Piano by Opus Number, Date of Composition, Composer of Piano Accompaniment, Instrumentation, and Dynamic Range.....	72
APPENDIX C: THE PIANIST'S QUICK REFERENCE GUIDE TO ORCHESTRAL EXPRESSION AND COLOR.....	74
APPENDIX D: PERMISSION LETTER FROM SCHOTT MUSIC CORPORATION/EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC .....	81

## LIST OF FIGURES

	Page
Figure 1: Strauss's Tone Poems and Operas by Title, Date of Composition, and Concentrated Periods of Song Composition and Orchestration.....	6
Figure 2: A Comparison of the Makeup of the Classical Period Orchestra with the Late-Nineteenth Century Orchestra Recommended by Hector Berlioz with Emendations by Richard Strauss.....	9
Figure 3: Group II Orchestral Expansions by Title, Opus Number, Date of Composition, Date of Orchestration, Number of Years Lapsed between Date of Composition and Orchestration, and Person for Whom the Song was Orchestrated .....	15
Figure 4: Group III Songs Originally Set with Orchestral Accompaniment by Title, Opus Number, and Date of Composition.....	16
Figure 5: Seven of Twenty-Seven Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated by Opus Number, Date of Composition, Date of Orchestration, Instrumentation, and Dynamic Range.....	22

## LIST OF EXAMPLES

	Page
Example 1: “Meinem Kinde,” mm. 13-15.....	27
Example 2: “Wiegenlied,” m. 1 .....	30
Example 3: “Waldseligkeit,” mm. 1-2.....	33
Example 4: “Waldseligkeit,” mm. 19-20 .....	33
Example 5: “Befreit,” mm. 8-10.....	35
Example 6: “Befreit,” m. 24 .....	36
Example 7: “Säusle, liebe Myrte,” mm. 19-21 .....	39
Example 8: “Ruhe, meine Seele!” mm. 26-29 .....	41
Example 9: “Ruhe, meine Seele!” mm. 42-43 .....	41
Example 10: “Allerseelen,” mm. 1-4 .....	44
Example 11: “Allerseelen,” mm. 38-39 .....	45
Example 12: “Allerseelen,” mm. 41-43.....	45
Example 13: “Winternacht,” mm. 1-4 .....	47
Example 14: “Winternacht,” mm. 12-15 .....	47
Example 15: “Winternacht,” mm. 42-44.....	48
Example 16: “Winternacht,” mm. 71-74 .....	48
Example 17: “Hat gesagt—bleibt’s nicht dabei,” mm. 5-6 .....	51
Example 18: “Hat gesagt—bleibt’s nicht dabei,” mm. 21-22.....	52
Example 19: “Hat gesagt—bleibt’s nicht dabei,” mm. 30-31.....	52
Example 20: “Kling!...” mm. 36-38 .....	54

Example 21: “Leises Lied,” mm. 1-4 .....	55
Example 22: “Leises Lied,” mm. 10-13 .....	56
Example 23: “Leises Lied,” mm. 50-55 .....	56
Example 24: “Heimliche Aufforderung,” mm. 12-16 .....	58
Example 25: “Heimliche Aufforderung,” mm. 39-47.....	58
Example 26: “Heimliche Aufforderung,” mm. 63-67 .....	59
Example 27: “Heimliche Aufforderung,” mm. 104-112 .....	59

## CHAPTER I

### INTRODUCTION

“Eye-witnesses of Stauss’s own performances at the piano relate that he produced such a wealth of colour from the instrument that one could almost imagine one was listening to a full orchestra.”<sup>1</sup>

Strauss was a major composer of *Lieder*, with more than 200 published songs composed between 1870 and 1948, many of which belong to the standard song repertoire. Strauss’s lieder are distinctive because they reflect his simultaneous preoccupation with composing tone poems and operas. The vocal lines are dramatic, lyrical, and declamatory, while the accompaniments are richly textured. In the orchestrated songs, Strauss exploits the expressive forces of the instruments, employing them to bring out important aspects of the accompaniment. Strauss uses instrumentation to demarcate contrasting formal sections of a song, to clarify texture and voice leading, and to depict a change in character or mood.

Strauss learned the craft of orchestration through studying scores of the masters, playing in orchestras, conducting, and through exposure to prominent composers. While studying conducting under Hans von Bülow, he was exposed to

---

<sup>1</sup> Norman Del Mar, *Richard Strauss: A critical commentary on his life and works*, vol. 3. (London: Barrie & Rockliff, 1972), 286.



leading figures of the New German School including Liszt, Wagner, and Berlioz. Berlioz used the expressive characteristics of the orchestral instruments as the primary inspiration for his compositions. Like Berlioz, Strauss used tone color as a crucial element that gave expression to poetic ideas in his symphonic works, operas, and songs. His approach to orchestration gives insight into ways that a collaborative pianist may use tone color to enhance renderings of all of the composer's lieder appropriately.

In this study, I use my own analysis of Strauss's orchestrations of his songs, as well as Strauss's statements in his revision of Berlioz's *Treatise on Instrumentation*, to show how his orchestrations bring out important aspects of the songs, clarifying and enriching the meaning of each song. I further show how collaborative pianists can emulate these orchestral effects at the keyboard using specific techniques of touch, pedal and phrasing, thereby rendering each song richer and more meaningful. Finally, I use Strauss's songs that have never been orchestrated to show how collaborative pianists can apply their own orchestral imaginations to any song, enhancing the melody, harmony, and texture of the piano accompaniment to create a meaningful and musically satisfying performance.

## CHAPTER II

### THE PATH TO LIEDER

#### Historical Background

Richard Strauss (1864—1949) began his piano studies at the age of three and finished his first composition by age seven. By the early 1870s, he began studying harmony, counterpoint, musical form, and eventually orchestration with Friedrich Wilhelm Meyer.<sup>2</sup> In 1875, his father, Franz Strauss, a distinguished horn player and professor at the Royal School of Music, became conductor of an amateur ensemble called the Wilde Gung'l Orchestra.<sup>3</sup> The younger Strauss attended rehearsals and played first violin in the orchestra, directly exposing him to symphonic works and the techniques of orchestration by the masters. By the time he was twelve, he had completed his first orchestral composition; within a few years, the young composer had written a serenade, two overtures, a *Festmarsch*, a symphony, a cello sonata, and the concertos for violin and horn.

After spending a year at the University of Munich from 1882 to 1883, Strauss began a tour of several cities including Bayreuth, Vienna, Leipzig,

---

<sup>2</sup> Meyer was assistant to Franz Lachner, the first General Music Director of the Court Orchestra under King Ludwig I. In 1865, Hans von Bülow was appointed by King Ludwig II to the position.

<sup>3</sup> Franz Strauss was principal horn-player in the Munich Court Orchestra for 42 years from 1847-1889.

Dresden, and ultimately Berlin.<sup>4</sup> In each city, Strauss had the opportunity to promote his works and to meet influential artists and conductors, several of whom subsequently influenced his career. One of the conductors, Hans von Bülow, was so impressed with the young musician that in 1885 he awarded Strauss the prestigious Meiningen assistantship to study conducting with him. The younger conductor blossomed under these rigorous studies until Bülow's sudden resignation in December 1885. Assuming full responsibility for the orchestra, Strauss then had the opportunity to premiere and conduct important works by composers such as Johannes Brahms, to debut as a soloist in Mozart's *C Minor Piano Concerto*, and to use the orchestra to try out his own compositions.<sup>5</sup>

It was also during his studies with Bülow that Strauss met Alexander Ritter, the first violinist of the Meiningen Orchestra. Bülow and Ritter exposed Strauss to the music of Wagner, Liszt, and Berlioz, all proponents of musical progress and all composers associated with the New German School. Responsible for introducing significant changes in musical genres, harmony, form, and orchestration, Strauss regarded the works of the three composers as "the only organic and meaningful development of music after Beethoven."<sup>6</sup> After declining

---

<sup>4</sup> It was in Bayreuth that Strauss heard his father play first horn in the premiere of Wagner's *Parsifal*.

<sup>5</sup> Bryan Gilliam and Charles Youmans. "Strauss, Richard." *Grove Music Online*. Oxford Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg2> (accessed June 17, 2009).

<sup>6</sup> Willi Schuh, "Richard Strauss at Eighty," trans. Susan Gillespie, in *Richard Strauss and His World*, ed. Bryan Gilliam (Princeton: Princeton University Press, 1992), 289.

Bülow's offer to assume the post of conductor of the Meiningen Orchestra in 1885, Strauss returned to Munich and began work on the two major art forms associated with Liszt and Wagner: the tone poem and opera.

Beginning in 1886, Strauss composed nine tone poems.<sup>7</sup> During this same period, Strauss began his lifelong preoccupation with opera, composing sixteen operas from 1892 to 1948. He was deeply involved in the composition of these large-scale orchestral works when he met soprano Pauline de Ahna (1862-1950), whom he married September 10, 1894. She became the main source of inspiration for his songs with the most prolific period of lieder composition being from the early years of their marriage (1896) until 1906 when Pauline ceased giving public performances. Because Strauss was immersed in all three genres simultaneously, it is easy to understand how he would take up certain aspects of his orchestral works in the songs (Fig. 1).

Orchestral songs were already a cultivated genre by Strauss's time. In 1856, Berlioz had orchestrated his song cycle, *Les Nuits d'été*, and Mahler, Strauss's contemporary, conceived most of his songs with orchestral accompaniment. Strauss orchestrated songs primarily in response to specific performance opportunities with singers including his wife Pauline, Elisabeth Schumann, and Viorica Ursuleac, or as homages to Joseph Goebbels and

---

<sup>7</sup> In his book, *Strauss Tone Poems*, Michael Kennedy identifies Strauss's *Symphonia Domestica* and *Eine Alpensinfonie* as tone poems [Michael Kennedy, *Strauss Tone Poems*, BBC Music Guides (London: BBC, 1984), 13].

Ursuleac.<sup>8</sup> The Strausses took advantage of the growing popularity of the *Liederabende* (evening song recital) in Germany; they often performed Strauss's non-orchestrated and orchestrated songs with the composer at the piano or as conductor.

Figure 1: Strauss's Tone Poems and Operas by Title, Date of Composition, and Concentrated Periods of Song Composition and Orchestration.<sup>9</sup>

Title of Tone Poem	Title of Opera	Date Composed	Concentrated Periods of Song Composition and Orchestration
Macbeth		1886-88 1889-91 (2 <sup>nd</sup> version)	
Don Juan		1888	
Tod und Verklärung		1888-89	
	Guntram	1892-93	
Till Eulenspiegels lustige Streiche		1894-95	
Also sprach Zarathustra		1894-96	
Don Quixote		1896-97	1897-1900
Ein Heldenleben		1897-98	
	Feuersnot	1900-01	
Symphonia Domestica		1902-03	
	Salome	1903-05	
	Elektra	1906-08	
	Der Rosenkavalier	1909-10	
	Ariadne auf Naxos	1911-12	
Eine Alpensinfonie		1911-15	
	Die Frau ohne Schatten	1914-17	
	Intermezzo	1918-23	1918
	Die Aegyptische Helena	1923-27	
	Arabella	1929-32	
	Die schweigsame Frau	1933-34	1933
	Friedenstag	1935-36	
	Daphne	1936-37	
	Die Liebe der Danae	1938-40	
	Capriccio	1940-41	1940s
	Des Esels Schatten	1947-48	

<sup>8</sup> Joseph Goebbels was the Nazi Minister of Propaganda and appointed Strauss, without consulting him, as the president of the state music bureau, the *Reichsmusikkammer*. Goebbels was head of Nazi Germany's cultural life for twelve years from 1933–1945.

<sup>9</sup> Data from Del Mar, vol. 3, 485-498.

There were also more personal and sentimental reasons for Strauss to orchestrate his songs. Two of the lieder from Op. 27, “Cäcilie” and “Morgen!” were among four love songs orchestrated in September 1897 for his wife to sing. The others were “Liebeshymnus” and “Das Rosenband.” The Strausses programmed this set and the *Drei Mutterlieder* on the majority of their concerts, including most of the thirty-five orchestral concerts and lieder recitals during their two-month American tour in 1904. The orchestration of these songs is perhaps a reflection of Strauss’s belief that his wife could provide the most authentic and intimate interpretation of his songs, especially those concerning motherhood and family.

By the end of the nineteenth-century and into the twentieth-century, works often featured massive orchestrations with huge brass sections as well as triple or quadruple woodwind sections. Instead of a means to simply increase the sound, Strauss viewed the larger orchestra as a means to a “more varied tonal palette, a more intense harmonic expressiveness, and the chance for a richer background to solo instruments.”<sup>10</sup> The larger orchestra, which exploited the more highly developed instruments, was also able to satisfy composers’ desire for a more descriptive means to depict characters, ideals, and emotions.<sup>11</sup> Hector Berlioz was the first composer to fully describe how the principles of acoustics and the creation of sound applied to instruments of the mid-nineteenth century

---

<sup>10</sup> Kennedy, 16.

<sup>11</sup> Ibid., 8.

orchestra. In his *Treatise on Instrumentation*, Berlioz described the makeup of the “finest, most complete orchestra capable of producing the richest shadings and tone colors, an ensemble that is both majestic and powerful, and at the same time, the most mellow.”<sup>12</sup> A half century later in 1904, the publisher of the *Treatise* asked Strauss to review and revise the document. Strauss modified Berlioz’s orchestra to include an additional English horn, eight valve horns instead of four, two additional clarinets in D or E-flat, one double-bass clarinet, one double-bassoon, and four tubas instead of one. A comparison of the makeup of the Classical Period Orchestra with the orchestra proposed by Berlioz with revisions by Strauss encourages full appreciation of the magnitude and variety of instruments of the late-nineteenth century ensemble (Fig. 2).

One of Strauss’s trademarks as a composer is his use of melody, harmony, rhythm, and instrumental coloring to portray extra-musical ideas. The selection of instrumentation is critical in giving these compositional elements a particular color or in producing special effects. The timbre of an instrument enhances the poetry by establishing or depicting a change in character, thought, or mood. Instrumental timbre can also be used to clarify voice leading as well as clarify sections of a piece. Specific expressive qualities or characteristics render one instrument more appropriate than another for creating special effects or for evoking certain moods or feelings. For example, in Berlioz’s *Treatise on*

---

<sup>12</sup> Hector Berlioz and Richard Strauss, *Treatise on Instrumentation*, trans. Theodore Front (New York: E.F. Kalmus, c 1948; reprint, New York: Dover Publications, Inc. 1991), 407.

*Orchestration*, the composer said “if one desires to give an expression of desolation to a sad melody, combined with a feeling of humility and resignation, the weak medium tones of the flute . . . will certainly produce the intended effect.”<sup>13</sup>

Figure 2: A Comparison of the Makeup of the Classical Period Orchestra with the Late-Nineteenth Century Orchestra Recommended by Hector Berlioz with Emendations by Richard Strauss.<sup>14</sup>

Classical Period Orchestra	Late-Nineteenth Century Orchestra Recommended by Berlioz with Emendations by Strauss (emendations italicized in parentheses)
Strings: Unspecified number of strings (no longer with continuo)	Strings: 21 first violins 20 second violins 18 violas 8 first violoncellos 7 second violoncellos 10 double-basses 4 harps
Woodwinds: <i>Basic Wind Group:</i> 2 oboes 2 bassoons horns (unspecified number)  <i>Additional Instruments:</i> 2 flutes 2 clarinets	Woodwinds: 2 small flutes 2 large flutes 2 oboes 1 English horn (+1 <i>additional</i> ) 2 clarinets (+2 <i>additional in D or Eb</i> ) 2 basset-horns (or 1 <i>bass clarinet</i> ) 4 bassoons (+1 <i>double-bassoon</i> )
Brass: 2 trumpets Trombones (rarely employed)	Brass: 4 valve horns (+4 <i>additional</i> ) 2 valve trumpets 2 cornets with pistons 3 trombones [1 alto/2 tenor or 3 tenor] 1 bass trombone 1 tuba (+3 <i>additional</i> )
Percussion: Timpani (rarely employed)	Percussion: 2 pair of kettledrums 1 bass drum 1 pair of cymbals

<sup>13</sup> Ibid., 228.

<sup>14</sup> Data from Michael Hurd and Paul Griffiths, "Orchestration," *The Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*.  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4867> (accessed June 17, 2009); Berlioz and Strauss, 407.



Like Berlioz, Strauss understood the importance of tone color as a crucial element that gives expression to poetic ideas. Upon hearing a Mozart symphony arranged for twenty-two clarinets, Strauss commented,

The wealth of tone colors emanating from the various combinations of the clarinet family drew my attention to the many treasures still hidden in the orchestra, waiting to be raised by a dramatist and tone-poet able to interpret them as the sensitive expression of new color symbols and as the characterization of new and subtler emotions and nervous vibrations.<sup>15</sup>

Strauss's lieder are replete with examples of specific combinations of instruments used to achieve a richer, more meaningful expression of the poetry. For example, in "Meinem Kinde," a small ensemble of one harp and pairs of flutes and bassoons support the lyrical quality of the string quintet and create an intimate atmosphere reflecting the poem about a mother and her child. This is one of numerous examples in which Strauss's orchestration gives insight into a much richer and more expressive way to perform his songs at the piano.

#### Production of Orchestral Timbres on the Piano

What we achieve in our playing is accomplished, to a great extent, by what we want to hear and the sounds we imagine coming from the instrument before we even begin to play. As pianists, we may have concerns about how the piano, which is a single instrument, might produce so many different orchestral timbres. Pianists' opinions vary regarding how much accompanists should strive to imitate the orchestral sound. Some artist-teachers believe it is impossible for the

---

<sup>15</sup> Berlioz and Strauss, 189.

piano to reproduce orchestral timbres and “the less the accompanist tries to do this, the better.”<sup>16</sup> Others believe that, while one cannot exactly reproduce the timbres and colors of individual instruments on the piano, there are accepted techniques that enable the pianist to imitate an instrument.<sup>17</sup> By keeping in mind Strauss’s use of timbre to enrich harmony, define linear motion, and delineate formal sections, pianists can draw out the expressive implications composed into the songs. I propose that the pianist should try to reproduce the effect that an instrument makes as opposed to imitating or replicating the sound. How the pianist attempts to imitate the effect of the instruments is subjective and personal.<sup>18</sup> Pianist Martin Katz compares the process at the piano to duplicating a delicious food: “Imagine tasting something, loving it, having no recipe, and experimenting in the kitchen until that taste is duplicated. This is our task.”<sup>19</sup> When producing the sound of strings played *arco*, using “flat, fleshy fingers and minimum articulation” will produce the warmest, least percussive sound.<sup>20</sup> If attempting to reproduce the effect of a (plucked) pizzicato, one should aim to make all notes uniform in length and the pedal should be avoided. There should also be no audible difference in voicing of notes in a plucked chord. To recall the

---

<sup>16</sup> Coenraad V. Bos, *The Well-Tempered Accompanist*, as told to Ashley Petits (Bryn Mawr: Theodore Press, 1949), 111.

<sup>17</sup> Martin Katz, SongFest master class notes by author, Malibu, California, 2006.

<sup>18</sup> Martin Katz, *The Complete Collaborator* (Oxford: Oxford University Press, 2009), 176.

<sup>19</sup> *Ibid.*, 159.

<sup>20</sup> *Ibid.*, 162.

clean articulation of the woodwind section, the pianist can use a slightly faster and more incisive finger attack on the keys. Register and the expressive qualities of each instrument, as described in the Berlioz *Treatise on Instrumentation*, should be considered when determining which woodwind instrument to duplicate. Another important aspect of recreating the impression of woodwinds is remembering that each player in the section is a soloist. The pianist then becomes more aware of each linear part in the score and plays with more ego within the line(s) being voiced. The brass family is similar to the winds in that their articulation is clear and each player plays one line. However, the brass's richer, warmer sound requires using the fleshy part of the finger and adding a "dash of tenuto."<sup>21</sup> When imitating a brass choir—whether trumpet, horn, or trombone—all voices should remain equal in sound. This equality in voicing is an aspect of playing that contradicts what collaborative pianists are usually taught about stressing melodic and bass line notes.

It should be noted that some of the techniques used in replicating the orchestral parts in an orchestral reduction (e.g., aria or concerto) do not necessarily apply to performing piano accompaniments of non-orchestrated songs. The approach to performing non-orchestrated song accompaniments differs because the pianist must consider sound reproduction of the instrument as well as the composer's instructive markings. For example, if the composer has indicated use of the pedal in a passage in which the pianist is reproducing the

---

<sup>21</sup> Ibid., 176.

sound of a trumpet or horn—which is incapable of sustaining more than one note at a time—the pianist will need to experiment to find the correct balance between the composer’s directions and the desired timbral effect. In general, while playing orchestral reductions, the pianist would want to avoid overuse of the pedal in order to more accurately reproduce the effect of the instruments.

There is one final point to consider regarding replicating the effect of orchestral timbres. Unlike instrumentalists who are intimately familiar with and rarely perform on instruments other than their own, pianists are faced with the challenge and adventure of routinely playing on a different piano each time they practice or perform. The process of finding ways to imitate instruments can be challenging and amusing. It requires time and an active imagination to discover the most colorful sounds of each piano. The result, however, is rewarding. Strauss used orchestral colors in his orchestrated songs to evoke passion, wonder, and joy. He employed specific combinations of instruments whose effect would suggest intimacy, tenderness, and despair. If pianists invest the time and exercise their imagination to amplify color choices, the performances of Strauss’s lieder will be richer and more meaningful. In the next chapter, I analyze seven of the composer’s orchestrated songs to provide pianists with specific examples of how Strauss used orchestral colors, and then I suggest the expressive implications the orchestrations have for the pianist’s performance of the non-orchestrated songs.

### CHAPTER III

#### ANALYSIS OF SONGS

Strauss's songs can be divided into three categories based on the accompaniment: approximately 160 songs originally set with piano accompaniment and never orchestrated by Strauss; twenty-seven originally set with piano accompaniment and subsequently orchestrated by Strauss; and fifteen songs originally set with orchestral accompaniment and later rescored for piano accompaniment almost exclusively by other composers. For purposes of this study, these categories will be identified as Group I (piano), II (piano to orchestra) and III (orchestra to piano) in the discussion. To distinguish between the two sets of orchestrated songs, those works in Group II will be referred to as orchestral expansions.<sup>22</sup>

Strauss very systematically orchestrated his songs with piano accompaniment in four clusters: 1897-1900, 1918, 1933, and 1940 (Fig. 3). Only four of the twenty-seven songs were composed in other years: 1906, 1935, 1945, and 1948. While Strauss orchestrated some of the songs almost immediately after composition, he waited over half a century to rework other songs.

---

<sup>22</sup> Barbara Petersen, *Ton und Wort: The Lieder of Richard Strauss* (Ann Arbor: UMI Research Press, 2d ed. 1980), 109.

Figure 3: Group II Orchestral Expansions by Title, Opus Number, Date of Composition, Date of Orchestration, Number of Years Lapsed between Date of Composition and Orchestration, and Person for Whom the Song was Orchestrated.<sup>23</sup>

Title of Song	Opus Number	Date of Composition	Date of Orchestration (years lapsed)	Person for Whom the Song was Orchestrated (for performance or as homage)
<i>Orchestrated 1897-1900</i>				
Cäcilie	Op. 27, No. 1	1894	1897 (3)	Pauline Strauss de Ahna
Morgen!	Op. 27, No. 2	1894	1897 (3)	Pauline Strauss de Ahna
Liebeshymnus	Op. 32, No. 3	1896	1897 (1)	Pauline Strauss de Ahna
Das Rosenband	Op. 36, No. 1	1897	1897 (0)	Pauline Strauss de Ahna
Meinem Kinde	Op. 37, No. 3	1897	1897 (0)	Pauline Strauss de Ahna
Wiegenlied	Op. 41, No. 1	1899	1900 (1)	Pauline Strauss de Ahna
Muttertändelei	Op. 43, No. 2	1899	1900 (1)	Pauline Strauss de Ahna
<i>Orchestrated 1918</i>				
Der Arbeitsman	Op. 39, No. 3	1898	1918 (20) (lost orchestral manuscript)	Elizabeth Schuman
Des Dichters Abendgang	Op. 47, No. 2	1900	1918 (18)	-
Freundliche Vision	Op. 48, No. 1	1900	1918 (18)	Elisabeth Schumann
Winterweihe	Op. 48, No. 4	1900	1918 (18)	Elisabeth Schumann
Winterliebe	Op. 48, No. 5	1900	1918 (18)	Elisabeth Schumann
Waldseligkeit	Op. 49, No. 1	1901	1918 (17)	Elisabeth Schumann
<i>Orchestrated 1933</i>				
Mein Auge	Op. 37, No. 4	1898	1933 (35)	Viorica Ursuleac
Befreit	Op. 39, No. 4	1898	1933 (35)	Viorica Ursuleac
Frühlingsfeier	Op. 56, No. 5	1903-06	1933 (27)	Viorica Ursuleac
Lied der Frauen	Op. 68, No. 6	1918	1933 (15)	Viorica Ursuleac
<i>Orchestrated 1940</i>				
Zueignung	Op. 10, No. 1	1885	1940 (55)	Viorica Ursuleac
An die Nacht	Op. 68, No. 1	1918	1940 (22)	Viorica Ursuleac
Ich wollt ein Sträusslein binden	Op. 68, No. 2	1918	1940 (22)	Viorica Ursuleac
Säusle, liebe Myrte	Op. 68, No. 3	1918	1940 (22)	Viorica Ursuleac
Als mir dein Lied erklang	Op. 68, No. 4	1918	1940 (22)	Viorica Ursuleac
Amor	Op. 68, No. 5	1918	1940 (22)	Viorica Ursuleac
<i>Orchestrated Singly</i>				
Die heiligen drei Könige	Op. 56, No. 6	1903-06	1906 (0)	-
Das Bächlein	Op. 88, No. 1	1933	1935 (2)	Joseph Goebbels
Ich liebe dich	Op. 37, No. 2	1898	1943 (45)	(not attributed to anyone)
Ruhe, meine Seele!	Op. 27, No. 1	1897	1948 (51)	(not attributed to anyone)

<sup>23</sup> Data from Peterson, 108; James Parsons, ed., *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004), 262-265; Timothy Jackson, "Ruhe, meine Seele! and the Letzte Orchesterlieder," in *Richard Strauss and His World*, ed. Bryan Gilliam (Princeton: Princeton University, 1992), 100.

The only songs that originated as orchestral lieder include Op. 33 (1896-7), Op. 44 (1899), Op. 51 (1902-06), Op. 71 (1921), and the *Vier letzte Lieder* (1948) (Fig. 4).<sup>24</sup>

Figure 4: Group III Songs Originally Set with Orchestral Accompaniment by Title, Opus Number, and Date of Composition.<sup>25</sup>

Title of Song	Opus Number	Date of Composition
<i>Vier Gesänge für eine Singstimme mit Orchesterbegleitung</i>	Op. 33	1896-7
Verführung	Op. 33, No. 1	
Gesang der Appollopriesterin	Op. 33, No. 2	
Hymnus	Op. 33, No. 3	
Pilgers Morgenlied	Op. 33, No. 4	
<i>Zwei grössere Gesänge für tiefere Stimme mit Orchesterbegleitung</i>	Op. 44	1899
Notturmo	Op. 44, No. 1	
Nächtlicher Gang	Op. 44, No. 2	
<i>Zwei Lieder für eine tiefe Basstimme mit Orchesterbegleitung</i>	Op. 55	1902-06
Das Tal	Op. 51, No. 1	
Der Einsame	Op. 51, No. 2	
<i>Drei Hymnen von Friedrich Hölderlin für eine hohe Singstimme und grosses Orchester</i>	Op. 71	1921
Hymne an die Liebe	Op. 71	
Rückkehr in die Heimat	Op. 71	
Die Liebe	Op. 71	
<i>Vier letzte Lieder</i>	No opus number assigned	1948
Frühling		
September		
Beim Schlafengehen		
Im Abendrot		

<sup>24</sup> Strauss generally distinguished between the terms *Lieder* and *Gesänge*, using the term *Gesänge* for orchestral songs and restricting *Lieder* to those with piano. The *Vier letzte Lieder*, for example, is a misnomer by the publisher, Dr. Ernst Roth at Boosey & Hawkes, who oversaw publication and designation of the songs after Strauss's death [Richard Strauss, *Richard Strauss Lieder Gesamtausgabe (Richard Strauss Complete Edition)*, vol. 3, ed. Dr. Franz Trenner (London: Boosey & Hawkes Music Publishers Ltd., 1964), 282]. Further investigation would be required to determine if Strauss's use of different terminology for the piano and orchestrated songs implies that he thought of the two types of songs as fundamentally different.

<sup>25</sup> Data from Parsons, 262-265.

My initial conjecture was that pianists could use all of Strauss's orchestrated lieder as a guide to performing the non-orchestrated songs. In order to test my theory, I compared songs originally conceived with piano accompaniment and later orchestrated (Group II orchestral expansions) with those conceived with orchestral accompaniment (Group III). Analysis of the orchestration, dynamics, and poetic content of the forty-two songs from Groups II and III (Appendix A and B) resulted in several observations.

First, many of the songs have specific rhythmic patterns that are used throughout the entire piece. The songs that are not locked into specific rhythmic patterns show more varied orchestration and denser, more polyphonic writing.

Second, the Group III songs originally set with orchestral accompaniment tend to have denser, more polyphonic textures, and fuller, more colorful instrumentation. The 1896-1900 cluster in Group II shows greater variety in instrumentation than any other cluster or group. Strauss's orchestration of his songs ranges from extensive use of solo instruments and small chamber ensembles to employment of the full, late-nineteenth century orchestra.

Third, the size of the orchestra or the variety of instrumentation employed has little effect on the dynamics. In fact, some of the most richly textured works with the greatest number and variety of instruments range from pianississimo to piano or pianississimo to mezzo forte. To avoid covering the voice part, Strauss moved to fortissimo or fortississimo only in the orchestral interludes, or he



assigned a higher dynamic level to a solo instrument while the rest of the players remained at the pianissimo to piano dynamic level.

Fourth, Strauss frequently divided a section of instruments into four or six parts. This resulted in an enriched harmony and fuller textured sound.

Fifth, one of the most striking characteristics is Strauss's penchant for employing the horn, solo strings, and harp. Only three of the forty-two songs in the two groups were set without horn. All other songs were scored for from one to four horns or six horns or eight horns.<sup>26</sup> The use of heavy brass, according to Strauss, does not increase but diminishes the strength of the music.<sup>27</sup> This might explain his use of four horns in most of the songs. In the revised *Treatise on Orchestration*, Strauss describes the valve horn as the instrument that "blends best with all instrumental groups" and functions equally well in either a prominent role (e.g., melody), or a more unobtrusive part (e.g., the inner voice or as the bass line).<sup>28</sup> While the expression and character of the horn's tone is described as both noble and melancholy, Berlioz and Strauss agree that it should not be limited to any particular type of composition due to its "truly protean

---

<sup>26</sup> In the twenty-seven songs of Group II, four horns are used in twelve songs, two to three horns in ten songs, and only two songs are scored without horns ("Meinem Kinde" and "Amor"). In the fifteen songs of Group III, eight horns are used in one song, six horns are used in one song, four horns are used in eleven songs, three horns are used in one song, and only one song is set without horn.

<sup>27</sup> Berlioz and Strauss, 409.

<sup>28</sup> Ibid., 260.

nature.”<sup>29</sup> The horn can signal vitality or symbolize thanks; it can be the hoarse cry of someone dying or of a child pining for its mother; it can poke fun at someone or it can be the leader of a brawl.<sup>30</sup>

In addition to the horn, Strauss also makes frequent use of the solo strings in Groups II and III. Of the forty-two songs, one to four solo violins are used in twelve songs, solo viola is used in five songs, one to two solo cellos are set in five songs, and one solo bass is used in three of the songs. The use of solo string instruments is more prevalent in the clusters around 1900 and 1918 and is rarely used in later years. The extensive use of solo violin directly contradicts Strauss’s own warning against its frequent overuse in the orchestra. Strauss believed the solo violin is most effective when used sparingly, and that the violin’s unique color should never be employed without a “compelling poetic motivation.”<sup>31</sup> Berlioz described the violin as the “true female voice” of the orchestra possessing a wide range of expression unlike any other instrument.<sup>32</sup>

The last instrument that appears frequently in Strauss’s songs is the harp. In Group II, harp is used in seventeen of the twenty-seven songs. In Group III, the harp is employed in eight of the fifteen songs. Eight of the total songs use two harps. The harp, considered more closely related to the piano than any other orchestral instrument, is the easiest instrument for pianists to imitate. A result of

---

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid., 58.

<sup>32</sup> Ibid., 55.

plucking and glissando, its soft, resonant sound remains until the player touches the string again (*laisser vibrer*).<sup>33</sup>

Finally, the orchestrated songs from both groups were often performed at a significantly slower tempo than when performed with piano. The orchestra's ability to sustain sound longer than the piano implies that a slower tempo can be taken. In these instances, the obvious advantage of orchestration permits a level of sustaining that can draw out certain kinds of emotional situations, such as grief or despair.

The results of my analysis of the forty-two songs suggest that while we can extract ideas from the instrumentation employed in the Group III songs, their orchestration is heavier and more complex than that of the Group II orchestral expansions. Therefore, I recommend studying the orchestral expansions as a guide to enhancing color in the piano accompaniments of the Group I songs. A comparison of the piano accompaniments of songs in Group II would prove useful in determining similarities in style, texture, and mood, and therefore potential instrumentation for songs in Group I. As I will demonstrate in my analysis of the non-orchestrated songs, even those *lieder* considered fundamentally pianistic would benefit from assignment of instrumental colors.

### Orchestrated Songs from Group II

I have selected seven songs from the twenty-seven songs in Group II to demonstrate Strauss's wide variety of instrumentation, dynamics, texture, and

---

<sup>33</sup> Katz, *The Complete Collaborator*, 178.

poetic content (Fig. 5). Three songs from the first cluster dating 1897-1900 include “Morgen!” (orchestrated 1897), “Meinem Kinde” (1897), and “Wiegenlied” (1900). I have included at least one song from each of the remaining clusters (1918, 1933, and 1940) including “Waldseligkeit” (1918), “Befreit” (1933), “Säusle, liebe Myrte” (1940), and “Ruhe, meine Seele!” (1948).

Figure 5: Seven of Twenty-Seven Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated by Opus Number, Date of Composition, Date of Orchestration, Instrumentation, and Dynamic Range.<sup>34</sup>

	Morgen!	Meinem Kinde	Wiegenlied	Waldseligkeit	Befreit	Säusle, liebe Myrte	Ruhe, meine Seele!
Opus Number	Op. 27, No. 4	Op. 37, No. 3	Op. 41, No. 1	Op. 49, No. 1	Op. 39, No. 4	Op. 68, No. 3	Op. 27, No. 1
Date of Composition	1894	1897	1899	1901	1898	1918	1897
Date of Orchestration (years to orchestration)	1897 (3)	1897 (0)	1900 (1)	1918 (17)	1833 (35)	1940 (22)	1948 (51)
Instrumentation							
Kleine Flöten							1
Flöten		1.2	1.2		2	2	
Grosse Flöten				2			2
Oboen			1.2		2	2	2
Eng horn			1		1		1
Clarinetten			1.2 (A)	I/II (A)	2	2 (A)	2 (B)
Baßclar				1 (A)	1		1 (B)
Fagotte		1.2	1.2	2	2	2	2
Contra fagotte					1		
Hörner	1.2.3.4		II (F)	2 (E♭)	4	2 (F)	I/II/III/IV (F)
Trompeten					2		2 (C)
Posaunen					3		3
Tuba					1		1
Pauken					1		1
Harmonium					1		1
Harfe	1	1	I,II	1	1		
Violin	Vln solo I (10) II (10)	1. solo 2. solo	3 erste solo I (8) II (8)	1	I div II div		1
Bratchen	I (6)	Solo	6, solo	12 Vln I, 12 Vln II	I	I/II	I/II
Violoncello	I (6)	Solo	2 solo, 4	8 Vla, 4 pult	I div	I	I
Kontrabass	( 4)	Solo		8 Cl, 4 pult	I	I	I/II
Dynamic Range							
	ppp-p	ppp-f	ppp-f	ppp-p	ppp-ff	pp-f	pp-ff

Note: Geteilt (split); Pult (desk); fach (pocket/case); leggio (music stand); ubrigen (moreover, by the way).

<sup>34</sup> Data from Richard Strauss, *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, vol. 4, ed. Dr. Franz Trenner (London: Boosey & Hawkes Music Publishers Ltd., 1965).

“Morgen!” Op. 27, No. 4 (Tomorrow)<sup>35</sup>  
Text by John Henry Mackay (1864-1933)

Und morgen wird die Sonne wieder scheinen  
und auf dem Wege, den ich gehen werde,  
wird uns, die Glücklichen, sie wieder einen  
inmitten dieser sonnenatmenden Erde...

And tomorrow the sun will shine again,  
And on the path where I will walk,  
It will unite us, the happy ones, once again  
Upon this sun-breathing earth...

Und zu dem Strand, dem weiten, wogenblauen,  
werden wir still und langsam niedersteigen,  
stumm werden wir uns in die Augen schauen,  
und auf uns sinkt des Glückes stummes  
Schweigen.

And to the broad shore with blue waves,  
We shall descend, quietly and slowly;  
Silently we shall gaze into each other's eyes,  
And the speechless silence of happiness will fall  
upon us.

Composed in 1894 and orchestrated three years later, “Morgen!” is the last of four songs in Op. 27 that Strauss presented to Pauline on the eve of their wedding. The poem, by John Henry Mackay, relates the hope of two lovers that the morning will unite them. Strauss’s setting of the poem has been described as “motionless ecstasy.”<sup>36</sup> “Morgen!” is a perfect example of Strauss’s ability to experiment successfully with lieder orchestration. Using a small but well-crafted ensemble, Strauss realistically portrays the atmosphere of wonder and deep rapture. As the two lovers gaze into each other’s eyes, long, slow, richly textured chords in the accompaniment convey a feeling of timelessness.

---

<sup>35</sup> This and all subsequent text translations are from the following sources: Bard Suverkrop, trans., “IPA Source: IPA Transcriptions and Literal Translations of Songs and Arias,” <http://www.ipasource.com.htm> (accessed March 21, 2009); Emily Ezust, trans., “The Lied and Art Song Texts Page,” <http://www.lieder.net/> (accessed April 1, 2009); Richard Strauss, *30 Songs for High Voice and Piano*, selected by Sergius Kagen (New York: International Music Company, 1961); Andrea Edith Moore, Review of song text translations, June 16, 2009, Durham, NC.

<sup>36</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 2d ed., rev. (Milwaukee: Hal Leonard Corporation, 2006), 134.

Massed violins are capable of conveying lightness and grace, somber seriousness and bright joy, and reverie and passion.<sup>37</sup> Strauss employed the solo violin because of its ability to imitate and blend well with the human voice, as well as execute tender and slow melodies without concern of breath issues.<sup>38</sup> In “Morgen!” the solo violin and voice, both capable of expressing tender longing, are surrounded by the mournful, velvety sound of the twenty muted first and second violins and the smaller sections of lower strings. The quartet of horns appears in the final few bars to provide a rich, yet solemn accompaniment for the singer’s recitative-like passage. Throughout, the harp’s ascending arpeggio figure conveys a feeling of hopefulness for the two lovers. Whether employed singly or in groups, the harp has a “felicitous effect” as accompaniment to the voice, and blends best, as demonstrated by Strauss, with the timbres of brass instruments such as horns.<sup>39</sup>

Just as Strauss uses melody, harmony, rhythm and instrumental color to portray extra-musical ideas in his tone poems and operas, he uses the same strategy of composition in his *Lieder*. In “Morgen!” the feeling of timelessness is achieved by employing sustained strings and horns and the gentle undulating arpeggios of the harp. The two lovers are represented by two solo instruments, the human voice and the violin. Strauss uses slowly descending low notes to

---

<sup>37</sup> Berlioz and Strauss, 55.

<sup>38</sup> *Ibid.*

<sup>39</sup> *Ibid.*, 141.

depict the phrase, “langsam nieder steigen” (slowly descend) and a long rest followed by a repeated note declamation over slowly moving orchestral chords on the text, “stumm werden wir uns in die augen schauen” (silently we shall gaze into each other’s eyes). In the coda, the solo violin returns with the opening statement and the song ends on an inconclusive six-four chord. The ending harmonies and pianississimo dynamics suggest uncertainty regarding the hoped-for rendezvous.

Strauss’s orchestration, in concert with the theme and the poetic idea, creates one of the most sublime effects found in any of his songs. Full use of pedal and emphasis of the lower register notes provide the best imitation of the warm, rich sound and color of the horns and lower strings. In order to reproduce the sound of the solo violin, the pianist might try pressing the keys with the fleshy part of the finger, and finger-pedaling to imitate the legato bowing of the violin. Even though the chords in the piano part are full and wide-reaching, it is essential to bring out the harmonic changes in the inner voices in the coda.

“Meinem Kinde,” Op. 37, No. 3 (To My Child)  
Text by Gustav Falke (1853-1916)

Du schläfst und sachte neig’ ich mich  
Über dein Bettchen und segne dich.  
Jeder behutsame Atemzug  
Ist ein schweifender Himmelsflug,  
Ist ein Suchen weit umher,  
Ob nicht doch ein Sternlein wär’  
Wo aus eitel Glanz und Licht  
Liebe sich ein Glückskraut bricht,  
Das sie geflügelt herniederträgt  
Und dir auf’s weiße Deckchen legt.  
Du schläfst und sachte neig’ ich mich  
Über dein Bettchen und segne dich.

While you sleep I quietly bend  
over your little bed and bless you.  
Every cautious breath I take  
is a roaming flight to heaven  
that searches far and wide  
to see if there isn’t yet a little star  
where my love might pluck  
a lucky clover, fashioned out of pure light,  
that I, on the wings of love, could bring down  
and lay for you on the white coverlet.  
While you sleep, I quietly bend  
over your little bed and bless you.



“Meinem Kinde” is one of the Opus 37 songs dedicated to Pauline on the occasion of the first birthday of their son Franz, on April 12, 1898. Dating from 1897, a year earlier, the song may have been composed with their new baby in mind. The Opus 37 songs all celebrate loyalty, love, marriage and family, but it was “Meinem Kinde” that the Strausses often performed as one of the three *Mutterlieder* (Songs of a Mother), all of which were orchestrated for Pauline. Its delicate setting makes it one of his most beautiful songs. “Meinem Kinde” also provides a good example of how the orchestration helps clarify texture and voice leading. The ten-piece chamber ensemble—a string quintet (string quartet and double-bass), harp, and flutes and bassoons in pairs—creates in sound the mood of idyllic wonderment of Gustav Falke’s poem.<sup>40</sup> In the poem, a mother watches over her sleeping child, and with each breath she searches for a good luck star she can pluck and carry on the wings of love to her child.

In the original piano score, the pianist is directed to play “sehr gebunden,” or very connected. The original piano part is written almost exclusively for four voices (Ex. 1). The time signature for the two lower voices is 4/8: the bass line moves primarily in half and quarter notes while the tenor line is comprised of steady eighth-notes. The upper two voices are in 12/16: the alto line moves in 6/8 in eighth-notes that oppose a regular four-pulse, sixteenth-note pattern in the soprano line. The opposing rhythms as well as the movement of the inner voices are prominent and clearly audible in Strauss’s chamber-like orchestration.

---

<sup>40</sup> Del Mar, vol. 3, 310.

Because pianists play more than one note at a time, they tend to think more vertically than horizontally. Following an individual instrument's part through the score encourages more linear thinking. By directing focus to the individual lines, the voice leading and texture, especially of the inner parts, become more apparent in the performance. In order to achieve the same clarity on the piano, each finger has to be a soloist playing its individual line. In order to create the same kind of intimate mood on the piano, I suggest using the pedal to help soften the polyphonic lines. Use of the una corda pedal will also help to add a softer orchestral color as well as to observe Strauss's dynamic markings of pianississimo to forte. For the occasional rolled chord in the piano accompaniment, the pianist can imagine the gentle, resonant sound resulting from the plucked harp (Ex. 1).

Example 1: "Meinem Kinde," mm. 13-15.<sup>41</sup>

The image shows a musical score for the song "Meinem Kinde" by Richard Strauss, measures 13-15. The score is in 18/8 time and G major. It features a vocal line (Gesang) and a piano accompaniment (Piano). The vocal line has lyrics: "her, ob nicht doch ein Stern - - - - - lein wär', - wo aus". The piano accompaniment consists of two staves. The right hand has a melodic line with a "poco ritard." marking and a "cresc." marking. The left hand has a bass line with a "pp" marking and a "poco ritard." marking. There are some performance markings like "2do" and "\*" at the bottom.

R. Strauss, *Meinem Kinde* aus "6 Lieder mit Klavierbegleitung" für Klavier op. 37/3/UE1160.  
© Used by kind permission of Universal Edition A.G., Wien.

<sup>41</sup> Richard Strauss, *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, vol. 1, ed. Dr. Franz Trenner (London: Boosey & Hawkes Music Publishers Ltd., 1964), 265.

Wiegenlied Op. 41, No. 1 (Lullaby)  
[Träume, träume, du mein süßes Leben (Dream, Dream, You My Sweet Life)]  
Text by Richard Dehmel (1863-1920)

Träume, träume du, mein süßes Leben,  
Von dem Himmel, der die Blumen bringt.  
Blüten schimmern da, die beben  
Von dem Lied, das deine Mutter singt.

Dream, dream you, my sweet beloved,  
Dream of heaven, where the flowers bloom.  
Blossoms shimmering there vibrate  
to the song that your mother sings.

Träume, träume, Knospe meiner Sorgen,  
Von dem Tage, da die Blume sproß;  
Von dem hellen Blütenmorgen,  
Da dein Seelchen sich der Welt erschloß.

Dream, dream, bud of my cares,  
Of the days when the flowers sprouted;  
dream of the bright blossoming morning,  
when your little soul opened up to the world.

Träume, träume, Blüte meiner Liebe,  
Von der stillen, von der heiligen Nacht,  
Da die Blume seiner Liebe  
Diese Welt zum Himmel mir gemacht.

Dream, dream, blossom of my love,  
of the quiet, holy night  
when the flower of His love  
made my world a heaven on earth.

“Wiegenlied” is the second of the three songs Strauss combined to form the set *Mutterlieder* which Pauline sang at several of his orchestral concerts during 1900 and 1901.<sup>42</sup> Part of a long and complex set of poems by Richard Dehmel titled *The Transformation of Venus*, “Wiegenlied” constitutes the poem “Venus Mater.” Strauss’s setting of the poem was a favorite of audiences and includes one of his most beautiful melodies.

Although the large ensemble, as shown in Figure 5, seems potentially overwhelming for the poetry, Strauss creates a magical atmosphere through the use of three effects in orchestration: mutes, pizzicato, and harmonics. Muted strings not only diminish their volume of sound, but also create a soft, almost mournful expression. Strauss employs pizzicato in the strings, much to the

---

<sup>42</sup> The third song that forms the set, *Mutterlieder*, is “Muttertändelei,” composed in 1899 and orchestrated in 1900.

delight of singers because this, like the mute, also softens the sound making the human voice more audible. Strauss describes the third effect as the “extraordinary delicacy of harmonics, rising to heights of the scale hardly reachable by ordinary tones.”<sup>43</sup> The resulting sound effectively portrays the mother singing about heaven and God.

Subtle changes in orchestration register the mother’s changing thoughts in “Wiegenlied.” The delicate instrumentation of the opening section sweetens the mother’s bidding for her child to dream of heaven: three solo violins play an arpeggio accompaniment to the voice of the “mother,” supported by sustained muted violins and pizzicato in the lower strings. The orchestration subtly changes in the middle section as the mother suddenly remembers how the child is the bud of her care and concerns. Here the English horn doubles the vocal melody, giving it a more salient edge, while the sustained chords of lower strings, clarinets, bassoons, and horn add a provocative timbral complexity. The last section of the song recalls the opening arpeggios and sustained chords, now re-dispositioned among the strings, finally ascending to heaven. As the texture thins to two flutes, the harp arpeggios recall the holy night when God’s love made the mother’s world heaven on earth. In Strauss’s original piano/vocal version of this song, the right hand provides an accompaniment of undulating arpeggios, while single notes in the left hand alternate between the upper and lower registers of the keyboard and help define the harmony.

---

<sup>43</sup> Berlioz and Strauss, 29.

In the original version of “Wiegenlied,” Strauss gave the performance indication “sehr leicht und flüchtig” (very light and fleeting) for the opening arpeggios; he gave the same indication to the solo violins in the orchestral version, suggesting that a collaborative pianist might try to emulate the lightness of violins in this section (Ex. 2). On the piano, this delicate effect can best be accomplished by playing the arpeggio with the lightest of touches and by staying very close to the keys. It is also helpful to lean towards the top note of each right hand arpeggio to avoid feeling as if the thirty-second-note arpeggio is a triplet figure. The single left hand notes should be played lightly, yet with sufficient energy to create a lovely ringing effect.

Example 2: “Wiegenlied,” m. 1.<sup>44</sup>

The musical score for "Wiegenlied" by Richard Strauss, measures 1-4, is presented. The score is for voice (Gesang) and piano (Piano). The tempo is "Sanft bewegt." The key signature is D major (two sharps). The voice part has a whole rest. The piano part features a right-hand arpeggio marked "(sehr leicht und flüchtig)" and "l.H." with a fermata, and a left-hand part marked "ppp una corda" with a "Ca" marking below the first note.

<sup>44</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 313.

“Waldseligkeit,” Op. 49, No. 1 (Bliss in the Woods)  
Text by Richard Dehmel (1863-1920)

Der Wald beginnt zu rauschen,  
Den Bäumen naht die Nacht,  
Als ob sie selig lauschen  
Berühren sie sich sacht.

The woods begin to rustle  
and Night surrounds the trees,  
as if it were listening happily  
for the right moment to caress them.

Und unter ihren Zweigen  
Da bin ich ganz allein,  
Da bin ich ganz dein eigen  
Ganz nur dein!

And under their branches  
I am entirely alone;  
I am entirely yours,  
Entirely and solely yours!

Although composed in 1901, Strauss waited until 1918 to orchestrate “Waldseligkeit” for singer Elisabeth Schumann. Richard Dehmel’s poem, translated as “Bliss in the Woods,” is from a collection entitled *Erlösungen* (*Redemptions*). A solitary wanderer takes pleasure in the sounds of the rustling woods as the Night listens happily for the perfect moment to caress the trees. The wanderer’s final proclamation, “I am entirely yours!” could be interpreted in one of two ways. The wanderer either finds romantic fulfillment or he finds self-fulfillment through nature’s beauty. In either case, Strauss’s extraordinary orchestration of this song simultaneously produces a feeling of awe and of utter contentment.

When Strauss orchestrated this song, he used a large ensemble of seven winds, two horns, one harmonium and harp, twenty-four first and second violins, eight violas and cellos combined (both of which are divided into four parts) and six contrabasses. The strings are directed to use mutes and the opening cellos play their tremolo figure *sul ponticello* (near the bridge) to depict the rustling of

the leaves.<sup>45</sup> Strauss also indicates the speed of the tremolo's execution in thirty-second-notes to ensure that the movement of the bow is fast enough to produce a real trembling or quivering to resemble the movement of the leaves.<sup>46</sup> The divided parts in the violas and cellos add to the fullness and rich texture in the lower register.

As the title of the poem collection (*Erlösungen*) suggests, “Waldseligkeit” gradually ascends to a redemptive climax, emphasized in the orchestral version by a change of muted string colors to bright, natural ones—a technique Berlioz had suggested in his *Treatise on Orchestration*. Serenity and bliss seem to transcend earthly limits as string and harp harmonics color the ethereal final harmony. Ranging only between pianississimo and piano, “Waldseligkeit” also exemplifies Strauss’s effective use of orchestral dynamics, demonstrating why he described the pianissimo of a large orchestra as “incomparable”; Strauss sought not to achieve a huge sound with his huge orchestra, but rather to enlarge the orchestra’s tonal palette.<sup>47</sup> The pianist can best emulate the other-worldly tones of “Waldseligkeit” by playing with the cushioned part of the fingers, using minimal articulation and generous use of the pedal (Ex. 3 and Ex. 4).

---

<sup>45</sup> Berlioz and Strauss, 17.

<sup>46</sup> Ibid., 12.

<sup>47</sup> Ibid., 409.

Example 3: “Waldseligkeit,” mm. 1-2.<sup>48</sup>

Andante

Gesang

Piano

*zart ausdrucksvoll*

*pp molto legato*

*con Ra*

Example 4: “Waldseligkeit,” mm. 19-20.<sup>49</sup>

Gesang

Piano

*ppp*

*rüh*

“Befreit,” Op. 39, No. 4 (Freed)  
Text by Richard Dehmel (1863-1920)

Du wirst nicht weinen, Leise  
Wirst du lächeln und wie zur Reise  
Geb' ich dir Blick und Kuss zurück.  
Unsre lieben vier Wände, du hast sie bereitet,  
Ich habe sie dir zur Welt geweitet;  
O Glück!

You will not weep. Gently  
you will smile, and as if before a journey,  
I shall return your gaze and kiss.  
You have built our dear four walls;  
I have expanded them into the world for you;  
Oh happiness!

<sup>48</sup> Richard Strauss, *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, vol. 2, ed. Dr. Franz Trenner (London: Boosey & Hawkes Music Publishers Ltd., 1964), 161.

<sup>49</sup> Ibid., 162.



Dann wirst du heiß meine Hände fassen  
Und wirst mir deine Seele lassen,  
Lässt unsern Kindern mich zurück.  
Du schenktest mir dein ganzes Leben,  
Ich will es ihnen wieder geben;  
O Glück!

Es wird sehr bald sein, wir wissen's beide,  
Wir haben einander befreit vom Leide,  
So geb' ich Dich der Welt zurück!  
Dann wirst du mir nur noch im Traum  
erscheinen  
Und mich segnen und mit mir weinen;  
O Glück!

Then you will passionately grasp my hands  
And you will leave your soul here with me,  
You will leave our children behind for me.  
You gave your entire life to me,  
I will give it back to them;  
Oh happiness!

It will be very soon, we both know it,  
We have freed each other from suffering,  
So I give you back to the world!  
Then you will appear to me only in dreams,  
And bless me and weep with me;  
Oh happiness!

In contrast to “Waldseligkeit,” Strauss’s orchestration of Dehmel’s poem, “Befreit,” is significantly larger. The poem expresses the deep devotion of a couple whose bond cannot be separated even by death. Perhaps because of the poetic theme, the composer orchestrated the song on the Strausses’ thirty-fifth wedding anniversary.<sup>50</sup> The performer was soprano Viorica Ursuleac, wife of the Austrian conductor and opera impresario Clemens Krauss. Strauss’s serene setting reflects the immortal quality of the couple’s love despite the poignant sorrow of the moment.<sup>51</sup>

“Befreit” falls into three sections defined by the strophic poetry, with each section separated by an orchestral interlude. Each strophe contains the word “zurück” (return, behind, back), and Strauss highlights it with a texture change each time the word appears: a six-measure chordal passage on the word “zurück” interrupts the arpeggio accompaniment that begins each strophe (Ex. 5). Even

---

<sup>50</sup> According to Peterson, a large number of compositions and orchestrations were created on or near the Strausses’ wedding anniversary in various years (*Ton und Wort*, 108).

<sup>51</sup> Del Mar, vol. 3, 316.

though the word “zurück” takes on a different connotation at each iteration, in the orchestral version Strauss returns to the same basic instrumental grouping of strings and clarinets to perform each of these arpeggio passages leading back to the six-measure chordal passage.<sup>52</sup> The particular instruments Strauss deploys here are also significant; he considered clarinets capable of expressing all gradations of feeling. The clarinet was an instrument that blended well with other groups of instruments, and it was the woodwind instrument best capable of executing accompaniment figurations of a serious nature.<sup>53</sup> Strauss considered a mass of strings suitable for conveying tenderness and a somber seriousness as exemplified in the chordal accompaniment in this passage.<sup>54</sup>

Example 5: “Befreit,” mm. 8-10.<sup>55</sup>

The musical score for "Befreit" (Example 5) shows measures 8-10. The vocal line (Gesang) is on a single staff, and the piano accompaniment (Piano) is on two staves. The lyrics are "Blick und Kuss — zu - rück." The piano part features a complex arpeggiated accompaniment with triplets and a "Led.\*" marking at the end. The tempo/mood is marked "espr."

<sup>52</sup> The word, “zurück,” takes on a different meaning in each strophe: “I shall *return* your gaze and kiss,” “you will leave our children *behind* for me,” and “so I give you *back* to the world.”

<sup>53</sup> Berlioz and Strauss, 210 and 221.

<sup>54</sup> Ibid., 55.

<sup>55</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 296.

Strauss has chosen a full orchestra, perhaps to reflect the rich life the poem's couple shares as well as the life he shares with Pauline. Strauss employs a full complement of woodwinds, brass, and strings, and one kettledrum, harmonium, and harp for added color and texture. Although the dynamic level increases to fortissimo at the climax, most of the song is marked pianissimo or pianississimo. Even though the orchestration for "Befreit" is significantly larger than that of "Waldseligkeit," I suggest a similar approach to the piano in order to produce the deep, rich sound of the strings. Employing a more incisive attack on the keys will result in greater clarity of the woodwind lines. Arpeggios played by strings and bassoons require clarity through touch even though Strauss indicates sustaining the pedal through the full gesture (Ex. 6).

Example 6: "Befreit," m. 24.<sup>56</sup>

The musical score for Example 6, "Befreit," measure 24, is presented in a two-staff format. The top staff is for the voice (Gesang) and the bottom staff is for the piano (Piano). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics "Dann, wirst du heiss mei - ne" are written below the vocal line. The piano accompaniment features a right hand with a triplet of eighth notes (G4, A4, B4) and a left hand with a sustained pedal point (marked "Ped.") and arpeggiated figures (marked "pp" and "6"). A double bar line with a star symbol (\*) is at the end of the measure.

<sup>56</sup> Ibid., 297.

“Säusle, liebe Myrte!” Op. 68, No. 3 (Rustle, dear myrtle!)  
Text by Clemens von Brentano (1778-1842)

Säusle, liebe Myrte!  
Wie still ist's in der Welt,  
Der Mond, der Sternenhirte  
Auf klarem Himmelsfeld  
Treibt schon die Wolkenschafe  
Zum Born des Lichtes hin.  
Schlaf, mein Freund, o schlafe,  
Bis ich wieder bei dir bin!

Säusle, liebe Myrte!  
Und träum' im Sternenschein,  
Die Turteltaube girrte auch  
ihre Brut schon ein,  
Still zieh'n die Wolkenschafe  
Zum Born des Lichtes hin,  
Schlaf, mein Freund, o schlafe,  
Bis ich wieder bei dir bin!

Hörst du, wie die Brunnen rauschen?  
Hörst du, wie die Grille zirpt?  
Stille, stille, lass' uns lauschen,  
Selig, wer in Träumen stirbt!  
Selig, wen die Wolken wiegen,  
Wenn der Mond ein Schlaflied singt;  
Oh, wie selig kann der fliegen,  
Dem der Traum den Flügel schwingt,  
Dass an blauer Himmelsdecke  
Sterne er wie Blumen pflückt:  
Schlaf, träume, flieg', ich wecke  
Bald dich auf und bin beglückt!  
Säusle, liebe Myrte! Ich bin beglückt!

Rustle, dear myrtle!  
How quiet it is in the world,  
The moon, the shepherd of the stars  
In the bright field of heaven  
Is already driving the sheep-like clouds  
Towards the fountain of light.  
Sleep, my dear, sleep,  
Until I am with you again!

Rustle, dear myrtle!  
And dream in the starlight;  
The turtledove has already cooed  
Her brood to sleep,  
Quietly move the sheep-like clouds  
Towards the fountain of the light;  
Sleep, my dear, oh sleep,  
Until I am with you again!

Do you hear the fountains gushing?  
Do you hear how the cricket chirps?  
Quiet, quiet, let us listen.  
Happy is he who dies in dreams!  
Happy, whom the clouds cradle  
When the moon sings a lullaby;  
Oh, how blissfully can he fly,  
He who brandishes wings in his dreams,  
So that on the blue roof of heaven  
He may pick stars like flowers:  
Sleep, dream, fly, I will wake you up  
soon and will be happy!  
Rustle, dear myrtle! I am happy!

Composed in 1918 for soprano Elisabeth Schumann, “Säusle, liebe Myrte” is the third of six songs set to poems by Clemens Brentano. Strauss orchestrated the song twenty-two years later for Ursuleac. In many of his songs, Strauss locks into a specific rhythmic pattern for the duration of a piece. In contrast, this song demonstrates how a more polyphonic texture and varying rhythm patterns can result in a more varied orchestration thereby creating a broader spectrum of colors that render special effects such as harmonics, mutes, and tremolos

unnecessary. This is another example in which the formal sections or organization of the piece are reflected in the orchestration. In “Säusle, liebe Myrte,” two musical themes are heard in the verse and refrain. The first musical idea depicts the sights and sounds of nature: the rustling of trees portrayed by the pizzicato chords of the full string sections; the cooing of turtledoves as played by the clarinets in an expressive rising triplet figure; grace notes that serve as an onomatopoeic function on the word “zirpt” representing the chirping crickets. In the contrasting refrain, the second musical idea depicts the young girl tenderly singing her lover to sleep to a sustained string accompaniment.

Scored for a relatively small orchestra of nine winds, two horns, and strings, this is the first song in which Strauss makes prominent use of the winds as soloists. “Säusle, liebe Myrte” provides the pianist with ample opportunity to explore the wealth of contrasts in sound and timbre in the woodwind family. Because of frequent doubling of the voice, the pianist might take extra precaution to use colors that allow the voice to project over the accompaniment. Many of the chords in the original piano accompaniment are rolled instead of pizzicato as in the orchestral expansion. To ensure the clarity of the melodic line as played by the clarinet, the pianist can get this sound by quickly releasing the rolled chords and using finger-legato for the melody (Ex. 7).

Example 7: “Säusle, liebe Myrte,” mm. 19-21.<sup>57</sup>

The image shows a musical score for a song. The top staff is labeled 'Singstimme' (Singer) and the bottom staff is labeled 'Pianoforte' (Piano). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics under the singer's staff are 'ich' followed by a long line, then 'wie - der bei dir'. The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes, creating a 'sussle' (sighing) effect.

“Ruhe, meine Seele!” Op. 27, No. 1 (Rest, my Soul!)  
Text by Karl Henckell (1864-1929)

Nicht ein Lüftchen regt sich leise,  
sanft entschlummert ruht der Hain;  
durch der Blätter dunkle Hülle  
stiehlt sich lichter Sonnenschein.  
Ruhe, ruhe, meine Seele,  
deine Stürme gingen wild,  
hast getobt und hast gezittert,  
wie die Brandung, wenn sie schwillt!  
Diese Zeiten sind gewaltig,  
bringen Herz und Hirn in Not-  
ruhe, ruhe, meine Seele,  
und vergiss, was dich bedroht!

Not a breeze is stirring,  
The forest rests in a gentle slumber;  
Through a canopy of dark leaves  
The bright sunshine steals through.  
Rest, rest my soul,  
Your storms were wild,  
You have raged and shuddered,  
Like the surf, when it swells!  
These times are powerful,  
They bring about a desperation of the heart  
and mind;  
Rest, rest, my soul,  
And forget that which threatens you!

The first of the four Opus 27 songs dedicated to Pauline, “Ruhe, meine Seele!” was composed in 1897 and orchestrated fifty-one years later, two days before Strauss’s eighty-fourth birthday. Some critics believe the orchestration of “Ruhe, meine Seele!” is personally significant for Strauss because it is intimately connected with contemporary events in his life.<sup>58</sup> The poem by Karl Henckel is

<sup>57</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 2, 321.

<sup>58</sup> Jackson, “Ruhe, meine Seele! and the Letzte Orchesterlieder,” 102.

narrated by someone whose soul, troubled by the momentous times, can only be calmed by forgetting that which threatens him. This angst most likely reflects the devastation of World War II, and more specifically the 1946 plundering of Dresden, one of Strauss's favorite cities.

"Ruhe, meine Seele!" is one of the finest examples of Strauss's text painting. The massive orchestra of his enhanced version renders the simple chords of the original piano version weighted and poignant. The bell-like counter-motive is played by the celesta, harp, and flutes. Timpani, considered by Berlioz to be the most valuable of all percussion instruments, reinforce the dark forces that threaten the narrator.<sup>59</sup> Unsettling diminished chords throughout the song resist resolution until the very end, where they yield to the strings' surging waves—a metaphor for the inner storms of the troubled soul. Thick brass chords played by four horns and three trombones suggest death at the end of the orchestral postlude. In the 1948 orchestration, Strauss extended the postlude by several measures, adding the bright timbres of the flute, celesta, and harp notes to depict the soul ascending into heaven.

The challenge to the pianist in this piece is to play the thick brass chords and waves as depicted by the strings in a manner that fully portrays the anxiety of the narrator, but with enough control so as not to cover the singer with the orchestral sound (Ex. 8). The pianist can imitate this orchestral sound by keeping the wrists flexible and making a circular motion with the arms. Attention to

---

<sup>59</sup> Berlioz and Strauss, 370.

balance is crucial. To achieve the soft, bell-like quality of the celesta, flute and harp, the pianist can gently brush the key with the fleshy part of the finger (Ex. 9).

Example 8: “Ruhe, meine Seele!” mm. 26-29.

Example 9: “Ruhe, meine Seele!” mm. 42-43.<sup>60</sup>

Examples 8 and 9:

R. Strauss, *Ruhe meine Seele* [für hohe Stimme und Orchester] op. 27/1

© Copyright 1964 by Universal Edition A.G., Wien/UE15860.

© Renewed. All Rights Reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

The orchestrated songs analyzed in this section demonstrate Strauss’s variety in instrumentation, dynamics, texture, and poetic content. Orchestration

<sup>60</sup> Examples 8 and 9: Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 132.



is used consistently to clarify texture and voice leading, and to demarcate contrasting formal sections of a song. It also is used to depict a change in character or mood of a song. The pianist is now ready to apply this knowledge to the non-orchestrated songs by Strauss. In the next section, I will demonstrate how pianists can apply their own imagination to enhance the melody, harmony, and texture of the piano accompaniments, creating a meaningful and musically satisfying performance.

### Non-Orchestrated Songs from Group I

The next set consists of frequently and infrequently performed songs from Group I, those with piano accompaniment that were never orchestrated by Strauss. The songs were selected to reflect a variety of accompaniment styles, textures, poetic themes, moods and potential for an impressive array of orchestral colors. This set includes “Allerseelen,” “Winternacht,” “Hat gesagt—bleibt’s nicht dabei,” “Kling!...” “Leises Lied,” and “Heimliche Aufforderung.” After a brief discussion of each song, I make recommendations for orchestral colors based on the Berlioz-Strauss *Treatise on Instrumentation*.

#### “Allerseelen,” Op. 10, No. 8 (All Soul’s Day) Text by Hermann von Gilm (1812-1864)

Stell’ auf den Tisch die duftenden Reseden,  
Die letzten roten A stern trag’ herbei,  
Und laß uns wieder von der Liebe reden,  
Wie einst im Mai.

Place on the table the fragrant mignonettes,  
bring in the last of the red asters,  
and let us speak of love once again,  
as once in May.

Gib mir die Hand, dass ich sie heimlich drücke  
Und wenn man's sieht, mir ist es einerlei,  
Gib mir nur einen deiner süßen Blicke,  
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,  
Ein Tag im Jahr ist ja den Toten frei,  
Komm an mein Herz, dass ich dich wieder  
habe,  
Wie einst im Mai.

Give me your hand, that I may secretly press it  
and if anyone witnesses this, it matters not to  
me,  
give me just one of your sweet glances,  
as once in May.

Today, every grave is perfumed with blooms,  
for one day in the year are the dead set free,  
come to my heart, that I may have you again,  
as once in May.

“Allerseelen” was composed in 1882 to 1883. Herbert von Gilm’s poem, whose title translates as “All Souls’ Day,” is set against a background of graveside flowers and the protagonist’s memories of love. Two slightly varying interpretations exist: either the singer attempts to use All Souls’ Day to revive a love affair which has died, or he tries to bring his departed lover back to life. Strauss portrays an intimate mood by doubling the voice part with the piano accompaniment, a tradition commonly employed in the nineteenth-century lied. Although Strauss never orchestrated “Heimliche Aufforderung,” Robert Heger, a German composer and conductor from Straasbourg, orchestrated the song much to Strauss’s liking.

This song projects a variety of moods. The protagonist has feelings not only of sadness and longing but also of tender joyfulness in the hope of being reunited with his lover. Several earlier examples give guidance on possible orchestration ideas. These examples include the tender hopefulness and intimacy found in “Morgen!” and the quiet, yet powerful passion of “Befreit” and “Waldseligkeit.” The melodic line in the piano accompaniment that eventually moves in tandem with the vocal line could be played with the timbral color of the

clarinet. Violas and cellos joined by the bass clarinet, bassoons, and horns could provide a mournful, soft expression in the accompaniment (Ex. 10). As we near the climax and the most majestic statement of “wie einst im Mai,” I would suggest full orchestra as heard in “Befreit.” Even though it might not be technically possible for strings to remove mutes at this moment (mm. 27-36), trying to produce the effect of transitioning from muted tones to a bright natural sound could be quite effective. This can best be accomplished on the piano with a large, smooth, round motion of the arms and a less-defined attack on the keys. In the diminuendo after the climax, I recommend the veiled sound of the harp joined by flutes and clarinets in the melodic line as the singer thinks for the last time “wie einst im Mai” (Ex. 11). Introduction of a solo violin in the last three measures would provide a sense of intimacy as well as longing and perhaps appropriately portray the lover’s response to the protagonist’s imploring words (Ex. 12).

Example 10: “Allerseelen,” mm. 1-4.<sup>61</sup>



<sup>61</sup> Ibid., 20.

Example 11: “Allerseelen,” mm. 38-39.

Gesang

Piano

*p*

wie einst im

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Example 12: “Allerseelen,” mm. 41-43.<sup>62</sup>

Gesang

Piano

*espr.*

*Ped.* \* *Ped.* \* *Ped.* \*

Examples 10, 11, and 12:

R. Strauss, *Allerseelen* | aus “8 Gedichte mit Klavierbegleitung” | für hohe Stimme und Klavier | op. 10/8/UE1571.

© Used by kind permission of Universal Edition A.G., Wien.

### “Winternacht,” Op. 15, No. 2 (Winter Night)

Text by Adolf Friedrich Graf von Schack (1815-1894)

Mit Regen und Sturmgebrause  
sei mir willkommen, Dezembermond,  
und führ' mich den Weg zum traulichen Hause,  
wo meine geliebte Herrin wohnt.  
Nie hab' ich die Blüte des Maien,  
den blauenden Himmel, den blitzenden Tau  
so fröhlich begrüßt wie heute dein Schneine,  
dein Nebelgebräu und Woldkengrau;

With rain and roaring storm,  
Let me welcome you, December moon,  
And lead me down the path to the cozy house,  
Where my beloved mistress lives.  
Never have I greeted the blossom of May,  
The turning blue sky and the glistening dew,  
So cheerfully as today with your snowing,  
Your foggy brew and gray clouds;

<sup>62</sup> Examples 11 and 12: *Ibid.*, 22.

denn durch das Flockengetriebe,  
eimlich als je der Lenz gelacht,  
leuchtet und blüht der Frühling der Liebe  
mir eimlich nun in der Winternacht.

For through your whirling snowflakes,  
Spring has smiled more beautifully than ever,  
The spring of love now shines and blooms  
For me secretly in this winter night.

“Winternacht” is the first of four songs with poems by Count Adolf Friedrich von Schack in Strauss’s Op. 15 (#2-#5) and was dedicated to his aunt, Johanna Pschorr. This is one of Strauss’s early songs composed between 1884 and 1886, and it was composed most likely for musical gatherings in the family home. The poet speaks of spring, which love has awakened in his heart despite the cold, winter night. Strauss accurately portrays the stormy gusts of wind blowing outside in contrast to the lyrical section reflecting the protagonist’s happy thoughts of springtime and love.

The pianist should consider orchestration resembling that of “Ruhe, meine Seele!” for this accompaniment. The opening wind motif of “Winternacht” is similar to the surging waves (metaphor for the inner turmoil of the protagonist) played by the full orchestra in “Ruhe, meine Seele!” The two-chord motive at the beginning of each gust of wind can be played to intimate the sound of low strings and a full complement of low brass (Ex. 13). Touch should be energetic and forceful on the keys as the strings and woodwinds evoke the cold, winter storm. The ascending gesture in measures 12 and 15 leads to chords that are suggestive of a woodwind choir (Ex. 14). The melody in the middle section can be played like violins, clarinets and flutes while the full cello section provides a rich, sustained sound in the bass accompaniment arpeggios (Ex. 15). The winter wind swirls upwards in an extended run to the final chords played by full orchestra (Ex. 16).

Even though it is tempting to use ample pedal to sustain sound throughout this energetic piece, I recommend adhering to Strauss's pedal markings which clearly indicate clarity at the end of each "gust of wind" phrase.

Example 13: "Winternacht," mm. 1-4.

Example 14: "Winternacht," mm. 12-15.<sup>63</sup>

<sup>63</sup> Examples 13 and 14: Ibid., 28.

Example 15: “Winternacht,” mm. 42-44.<sup>64</sup>

Gesang

Piano

denn durch das Flok - ken - ge -

*p*

*Ped.*

Example 16: “Winternacht,” mm. 71-74.<sup>65</sup>

Gesang

Piano

*ff*

*Ped.*

“Hat gesagt—bleibt’s nicht dabei,” Op. 36, No. 3  
(He said this—but it won’t stop at that)

Text from *Des Knaben Wunderhorn* (Arnim and Brentano)

Mein Vater hat gesagt,  
ich soll das Kindlein wiegen,  
er will mir auf den Abend  
drei Gageleier sieden;  
siedt er mir drei,  
ißt er mir zwei,  
und ich mag nicht wiegen  
um ein einziges Ei.

My father has said  
that I should rock the child;  
and in the evening he will  
boil three eggs for me.  
If he boils three for me,  
he will eat two himself,  
and I don’t want to rock the baby  
for just one egg.

<sup>64</sup> Ibid., 30.

<sup>65</sup> Ibid., 31.

Mein Mutter hat gesagt,  
ich soll die Mägdlein verraten,  
sie wollt mir auf den Abend  
drei Vögelein braten;  
Brät sie mir drei,  
ißt sie mir zwei,  
um ein einziges Vöglein  
Treib ich kein Verräterei.

Mein Schätzlein hat gesagt,  
ich soll sein gedenken,  
er wöllt mir auf den Abend  
drei Küßlein auch schenken;  
Schenkt er mir drei,  
Bleibt's nicht dabei,  
was kümmert michs Vöglein,  
was schiert mich das Ei.

My mother has said  
that I should tattle on the maidens;  
and in the evening she will  
roast three birds;  
if she roasts three for me  
she will eat two herself,  
and for just one bird  
I'm not tempted to be a traitor.

My sweetheart has said  
that I should think of him,  
and in the evening he will  
give me three little kisses.  
If he gives me three,  
it won't stop at that.  
So, why do I care about a little bird –  
why should I concern myself over an egg?

“Hat gesagt—bleibt's nicht dabei,” (He has said—but it won't stop at that) is a colorful poem from Arnim and Brentano's *Des Knaben Wunderhorn*. In the first two verses, a young girl dismisses what she considers to be her parents' unrewarding promises. In contrast, in the final verse, the young girl enthusiastically abides by her young lover's request, knowing she will receive more than the three kisses he has promised. Set in 1898, Strauss's treatment of the text is creative and quite charming; word painting abounds. For instance, in the first verse, legato thirds in the lower register slowly undulate to portray the rocking of the child. Another example is lower register trills to depict “sieden” (boiling). Three trills are used to portray the three boiling eggs, two ascending arpeggios represent the two eggs her father will eat, and the lone egg that remains for her is depicted by one final chord.<sup>66</sup> Similar figures are used in the second verse for her mother's false promise. The texture and figures of the third verse

---

<sup>66</sup> Peterson, 89.



change to depict the enthusiastic reaction she has to her lover's promise. Strauss has very cleverly ended each verse in a different key followed by a fermata, perhaps to reflect the young girl's diverse reactions to the requests.

The variety of textures, rhythms, and articulations employed by Strauss in “Hat gesagt—bleibt's nicht dabei” provides the pianist with fertile ground for using colorful instrumentation. For instance, the figure used to depict the child rocking could be played by horns and low strings which are suitable for expressing tenderness and melancholy, especially when played with a very soft, legato touch on the keys. The comical nature of the boiling egg trills calls for imitation of bassoons and bass clarinets, instruments often associated with the humorous or grotesque (Ex. 17). The abrupt descending arpeggios after the words “isst er mir zwei” could be played by woodwinds and strings, instruments commonly used in sweeping gestures. The end of the first verse ends with staccato chords in the piano, the effect of pizzicato strings and horns easily imitated by a quick release of the keys and no pedal. In the third verse, I again recommend horns and strings for the legato/staccato chords in the right hand, and an oboe, English horn, or trumpet for the D-natural which occurs on the third beat in measures 21-24 (Ex. 18). Any of these instruments can gently pierce the sound of the soft, staccato right hand chords and the sustained left hand chords and can be used in this passage. The oboe is capable of evoking pure innocence (Is the young girl innocent?); the English horn produces a veiled dreamy sound or evokes tender memories (Is she dreaming of the kisses from her

lover?); the trumpet, especially when muted, creates a magical, silvery sound (Is she anticipating the rendezvous with her lover?).<sup>67</sup> Imitation of these instruments should result in a sound that is both sweet and tart and that will make the dissonance between the voice and accompaniment more striking. In measures 27-31 (Ex. 19), the right hand rising figure should try to reproduce the bell-like effect of the flute and celesta at the top. In the final measures of the song, the colorful sounds of the harp, flute, and celesta in the high staccato chords followed by horns and strings on the last three chords should be very effective.

Example 17: “Hat gesagt—bleibt’s nicht dabei,” mm. 5-6.<sup>68</sup>

The musical score for Example 17 is in 3/4 time and D major. The vocal line (Gesang) is on a single staff, and the piano accompaniment (Piano) is on two staves. The lyrics are "Ga-gel - ei - er sie - - den, sie - - den;". The piano accompaniment features a right hand with a rising figure and a left hand with a bass line. The score is marked with "pp" (pianissimo) and includes a "Cresc." marking. The right hand has a "Cresc." marking and a "Cresc." marking. The left hand has a "Cresc." marking and a "Cresc." marking.

<sup>67</sup> Berlioz and Strauss, 164, 184, and 288.

<sup>68</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 243.

Example 18: “Hat gesagt—bleibt’s nicht dabei,” m. 21-22.<sup>69</sup>

Example 19: “Hat gesagt—bleibt’s nicht dabei,” mm. 30-31.<sup>70</sup>

Examples 17, 18, and 19:

R. Strauss, *Hat gesagt—bleibt’s nicht dabei* | aus “4 Lieder mit Klavierbegleitung” | für hohe Stimme und Klavier | op. 36/3/UE5455A.

© Used by kind permission of Universal Edition A.G., Wien.

“Kling!...” Op. 48, No. 3 (Ring!...)

Text by Karl Henckell (1864-1929)

Kling!... Meine Seele gibt reinen Ton.  
Und ich währte die Arme  
Von dem wütenden Harme  
Wilder Zeiten zerrissen schon.  
Sing... meine Seele, den Beichtgesang  
Wiedergewonnener Fülle!  
Hebe vom Herzen die Hülle!

Ring!... My soul gives forth a pure tone.  
And I had imagined the poor thing  
To be torn apart already  
By the furious outrages of frantic times.  
Sing... My soul, the confessional song  
Of reclaimed fulfillments;  
Lifting the veil from its heart!

<sup>69</sup> Ibid., 245.

<sup>70</sup> Ibid., 246.

Heil dir, geläuterter Innenklang!  
Kling! Meine Seele, kling dein Leben,  
Quellendes, frisches Begild'!  
Blühendes hat sich begeben  
Auf dem verdorrten Gefild'.

Bless you, chiming sound from within!  
Ring! My soul, ring out your life,  
A swelling, fresh image.  
Blossoms have begun to spring up  
Upon this dried up field.

“Kling!...” was composed in 1900 and is the second in a series of four songs to words by Karl Henckell. Each of the three verses in the poem begins with the declamation “Kling,” though in the middle verse it changes to “Sing.” Strauss’s joyful setting depicts the protagonist asking his soul to sing of its life. The piano accompaniment consists of arpeggiated chords that begin or end on the word “kling.” Even though Strauss never orchestrated this song, one can easily imagine the repeated, ascending arpeggios scored for full strings and winds with exclamations at the top played by celesta, cymbals, and triangle, whose effect is like that of a sun ray (Ex. 20).<sup>71</sup> Since Strauss warns, however, that orchestral tidbits such as percussion instruments should be used sparingly so the listener does not become dulled to the sound, the pianist could consider how to vary each upward sweep to kindle the element of surprise (e.g., dynamics, tempo).<sup>72</sup>

---

<sup>71</sup> Berlioz and Strauss, 399.

<sup>72</sup> Ibid., 144.

Example 20: “Kling!...” mm. 36-38.<sup>73</sup>

GESANG

Kling!

PIANO

“Leises Lied,” Op. 39, No. 1 (Quiet Song)  
Text by Richard Dehmel (1863-1920)

In einem stillen Garten  
An eines Brunnens Schacht,  
Wie wollt' ich gerne warten  
Die lange graue Nacht!  
Viel helle Lilien blühen  
Um des Brunnens Schlund;  
Drin schwimmen golden die Sterne,  
Drin badet sich der Mond.  
Und wie in den Brunnen schimmern  
Die lieben Sterne hinein,  
Glänzt mir im Herzen immer  
Deiner lieben Augen schein.  
Die Sterne doch am Himmel,  
Die stehen all' so fern;  
In deinem stillen Garten  
Stünd' ich jetzt so gern.

In a quiet garden  
By a well's shaft,  
How I gladly wanted to wait  
The long gray night through!  
Many bright lilies bloom  
Surround the well's opening;  
Within, swim the golden stars,  
Within, the moon bathes.  
And as the light of the stars  
Shimmers in the well,  
The light of your dear eyes  
Always shine in my heart.  
The stars are in heaven though,  
They are so far away;  
In your quiet garden  
Is where I would rather be standing now.

“Leises Lied” was composed in 1898. Strauss turns once again to Richard Dehmel for this exquisite poem about a quiet garden at nightfall and longing for love. It has been suggested that it is in “Leises Lied” that Strauss perhaps came the closest to the French school and, more specifically, the “veiled mysticism of

<sup>73</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 2, 151.

Debussy.”<sup>74</sup> Both the accompaniment and voice are treated very delicately. I can imagine the use of muted violins for the repeated right hand figure accompaniment while the melodic line played by the left hand could project the haunting sound of a clarinet (Ex. 21). The pianist might consider the upper register rolled chords as being played by the harp, whereas lower register rolled chords could imitate the full richness produced by horn and low strings (Ex. 22). Adding the color of the celesta in the rolled chords in the final two measures should give the listener a sense of melancholy and longing (Ex. 23).

Example 21: “Leises Lied,” mm. 1-4.<sup>75</sup>

The musical score for "Leises Lied" (measures 1-4) is presented in a two-staff format. The top staff is for the voice (Gesang) and the bottom staff is for the piano (Piano). The key signature is one flat (B-flat major) and the time signature is 2/4. The tempo/mood is indicated as "Sehr ruhig". The piano part is marked "pp sehr gebunden". The vocal line has lyrics: "In ei-nem stil - len Gar - ten an ei-nes". The piano accompaniment consists of a repeated eighth-note figure in the right hand and a melodic line in the left hand.

<sup>74</sup> Del Mar, vol. 3, 313.

<sup>75</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 283.

Example 22: “Leises Lied,” mm. 10-13.<sup>76</sup>

Example 23: “Leises Lied,” mm. 50-55.<sup>77</sup>

“Heimliche Aufforderung,” Op. 27, No. 3 (Secret Invitation)

Text by John Henry Mackay (1864-1933)

Auf, hebe die funkelnde Schale empor zum Mund,  
Und trinke beim Freudenmahle dein Herz gesund.  
Und wenn du sie hebst, so wink emir heimlich zu,  
Dann lächle ich und dann trinke ich still wie du...  
Und still gleich mir betrachte um uns das Heer  
Der trunk'nen Zecher verachte sie nicht zu sehr.

Nein, hebe die blinkende Schale, gefüllt mit Wein,  
Und lass' beim lärmenden Mahle sie glücklich sein.  
Doch hast du das Mahl genossen, den Durst gestillt,  
Dann verlasse der lauten Genossen festfreudiges  
Bild,

Come, raise the sparkling cup to your lips,  
And drink to your heart and to health at this  
joyous feast.  
And when you raise it, give me a secret sign,  
Then I shall smile and quietly drink, like you...  
And silently, as I observe the crowd  
Of drunken gossips around us- do not scorn  
them harshly.  
No, lift up the twinkling wine-filled cup,  
And let them be happy at their noisy meal.  
But when you have savored the meal and  
quenched your thirst,  
Then leave the loud company's joyfully festive  
scene,

<sup>76</sup> Ibid.

<sup>77</sup> Ibid., 285.

Und wandle hinaus in den Garten zum  
Rosenstrauch.  
Dort will ich dich dann erwarten nach altem  
Brauch,  
Und will an die Brust dir sinken, eh' du's gehofft,  
Und deine Küsse trinken, wie ehemals oft,  
Und flechten in deine Haare der Rose Pracht.  
O komm', du wunderbare, ersehnte Nacht!

and go out into the garden, to the rosebush.  
There I shall wait for you, as once was our  
custom,  
And I will sink to your breast as once before,  
And drink in your kisses as so often in the past,  
And braid the roses' splendor into your hair.  
Oh come, wonderful, longed for night!

The final song in this set is the third of the Op. 27 songs given to Pauline on the eve of their wedding. John Henry Mackay wrote an exquisite poem, “Heimliche Aufforderung” (Secret Invitation) about the secret meeting of two lovers amidst a group of merry-makers. Strauss captures the lovers’ anticipation through joyous undulating arpeggios in the accompaniment. The texture in the middle section of the song changes as the lovers make plans to meet in the rose garden. Their increasing eagerness is marked by the return of the arpeggiated figure. Even the soft final chords at the song’s end are filled with a calm enthusiasm.

“Heimliche Aufforderung” has a wide variety of textures, rhythms, and moods which provides the pianist with ample opportunity to experiment with orchestral colors throughout. The inherent nature of arpeggios in the opening and final sections inspires me to suggest colors of the harp and strings. Heavy use of the pedal, as indicated by Strauss, will create more depth of tone in the piano and result in even richer colors. The chords in measures 13 and 16, and 27 to 28 suggest the pure, clear sound of the whole woodwind choir, especially sweet when played softly as indicated by Strauss (Ex. 24). For the repeated notes beginning in measure 39, I suggest the tender effect of flutes when played in their rich,



medium range in thirds at the pianissimo level (Ex. 25).<sup>78</sup> As the chords become more densely textured (Ex. 26), the colors of the low strings and trombones could be added. In the final measures (Ex. 27), clarinets and a horn choir supported by muted strings will provide the warm, yet passionate sound required.

Example 24: “Heimliche Aufforderung,” mm. 12-16.<sup>79</sup>

Musical score for Example 24, measures 12-16 of "Heimliche Aufforderung". The score is in 6/8 time and B-flat major. The vocal line (Gesang) is in the upper staff, and the piano accompaniment (Piano) is in the lower staff. The lyrics are: heim - lich zu, dann läch - - le ich und. The piano part features a melodic line in the right hand and a more active line in the left hand, with dynamic markings *p* and *pp*. There are three asterisks (\*) below the piano staff, indicating specific measures.

Example 25: “Heimliche Aufforderung,” mm. 39-47.<sup>80</sup>

Musical score for Example 25, measures 39-47 of "Heimliche Aufforderung". The score is in 6/8 time and B-flat major. The vocal line (Gesang) is in the upper staff, and the piano accompaniment (Piano) is in the lower staff. The lyrics are: Doch hast du das Mahl ge - nos - sen, den Durst ge - stillt, dann ver - las - se der lau - ten Ge - nos - sen fest - freu - di - ges. The piano part features a melodic line in the right hand and a more active line in the left hand, with dynamic markings *pp* and *allmählich ruhiger*. There are two asterisks (\*) below the piano staff, indicating specific measures.

<sup>78</sup> Berlioz and Strauss, 230.

<sup>79</sup> Strauss, *Richard Strauss Lieder Gesamtausgabe*, vol. 1, 138.

<sup>80</sup> Ibid., 139.

Example 26: “Heimliche Aufforderung,” mm 63-67.<sup>81</sup>

Gesang

*(tranquillo)*  
*(ruhig)*

und will an die Brust dir sin - - ken,

Piano

*p*

*ad lib.*

\*

Example 27: “Heimliche Aufforderung,” mm. 104-112.<sup>82</sup>

Piano

*espr.*

*p*

*p*

*dim.*

*pp*

*ad lib.*

\*

\*

\*

\*

Examples 24, 25, 26, and 27:

R. Strauss, Heimliche Aufforderung|aus “4 Lieder mit Klavierbegleitung”|für Klavier|op. 27/3/UE 11165.

© Used by kind permission of Universal Edition A.G., Wien.

<sup>81</sup> Ibid., 140.

<sup>82</sup> Ibid., 142.

## CHAPTER IV

### CONCLUSION

Pianists, when encouraged to imitate instrumental colors in their playing, feel confident in arbitrarily assigning instrumentation to piano accompaniments. This project has allowed me to move from making arbitrary choices to making qualified suggestions. The ideas set forth in this paper on how to perform Strauss's non-orchestrated songs are based on factual information drawn from Berlioz's *Treatise on Instrumentation*, Strauss's revisions and additions to the *Treatise* regarding the characteristics and sonorous capabilities of each instrument, and from immersion in Strauss's songs through playing and listening. To that information, I have applied the more subjective process of exercising my imagination. As Katz suggests, "an active and fertile imagination is the collaborative pianist's best friend."<sup>83</sup> My decisions about instrumentation in the non-orchestrated songs are distinctive just as Strauss's orchestration of each song is distinctive. It is possible that Strauss did not consider all of his songs appropriate for orchestration, especially those with uniquely pianistic accompaniments. However, the process used in this project is replicable and certain aspects of orchestration are universal. I, therefore, posit that the process

---

<sup>83</sup> Katz, *The Complete Collaborator*, 61.

of assigning instrumental color is applicable to other songs by Strauss as well as songs of other composers.

For pianists interested in performing Strauss's works, I recommend studying the orchestral expansions (Group II) as a guide to enhancing color in the piano accompaniments of Group I songs. As I have shown, a comparison of the piano accompaniments of songs in Group II could prove useful in determining similarities in style, texture, and mood, and therefore potential instrumentation for songs in Group I. Also, I recommend studying the Berlioz-Strauss *Treatise on Instrumentation* to become familiar with the characteristics of the orchestral instruments; I have developed and included as Appendix C a quick reference guide to orchestral expression and color based on the *Treatise*.

Strauss said that "the art of instrumentation can be taught as little as the art of inventing beautiful melodies, beautiful chord successions, and powerful rhythmical forms."<sup>84</sup> Martin Katz, on the other hand, says that "nothing can plunge a pianist into the world of colors faster than imitating an orchestra."<sup>85</sup> As a result of this project, I conclude there are many paths to follow to learn the skill of instrumentation. I have immersed myself in the orchestral scores of Strauss, I have listened exhaustibly to recorded performances of his orchestrated songs, and I have spent numerous hours experimenting with a vast array of colors at the piano in his song accompaniments. I now unconsciously imagine orchestration in

---

<sup>84</sup> Berlioz and Strauss, 2.

<sup>85</sup> Katz, *The Complete Collaborator*, 154.

everything I play—not only in the songs of Richard Strauss, but in all music.

Pianists can immerse themselves in the world of colors by listening to the orchestrated songs. They can gain insight into Strauss's reasons for his instrumental choices by carefully examining how the orchestration of each work relates to its poetic content, characters, and mood. Then, using their imagination, pianists can develop a wider variety of colors on the piano in order to achieve a richer, more meaningful way to interpret Strauss's songs.

## BIBLIOGRAPHY

- Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: The University of Minnesota Press, 1965.
- Berlioz, Hector and Richard Strauss. *Treatise on Instrumentation*. Translated by Theodore Front. New York: E. F. Kalmus, c 1948. Reprint, New York: Dover Publications, Inc., 1991.
- Bos, Coenraad V. *The Well-Tempered Accompanist*. As told to Ashley Petits. Bryn Mawr: Theodore Presser, 1949.
- Busby, Daniel Gary. "The conductor as accompanist: A performance practice discussion of the accompanying, interpretive, and orchestral issues in the *Vier letzte Lieder* of Richard Strauss." DMA diss., University of California at Los Angeles, 2000.
- Colson, William Wilder. "Four Last Songs by Richard Strauss." DMA diss., University of Illinois at Urbana-Champaign, 1974.
- Cameron-Mickens, Vertrelle. "Melismatic writing in *Vier letzte Lieder* by Richard Strauss: A study of performance problems, singers' variants, and Fach suitability." DMA diss., University of Kentucky, 2005.
- Del Mar, Norman. *Richard Strauss: A critical commentary on his life and works*, Vol. 1. London: Barrie & Rockliff, 1962.
- \_\_\_\_\_. *Richard Strauss: A critical commentary on his life and works*, Vol. 3. London: Barrie & Rockliff, 1972.
- Ezust, Emily, trans. "The Lied and Art Song Texts Page." <http://www.lieder.net/> (accessed April 1, 2009).
- Fischer-Dieskau, Dietrich and Gerald Moore. *Strauss: Lieder*. CD. Angel Records, B000002S2K, 1992.
- Getz, Christine. "The Lieder of Richard Strauss." In *The Richard Strauss Companion*, ed. Mark-Daniel Schmid, 335-381. Westport: Praeger, 2003.

- Gilliam, Bryan. *The Life of Richard Strauss*, Musical Lives. Cambridge: Cambridge University Press, 1999.
- Gilliam, Bryan and Charles Youmans. "Strauss, Richard." In *Grove Music Online*. *Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg2> (accessed June 17, 2009).
- Gorrell, Lorraine. *The Nineteenth-Century German Lied*. Portland: Amadeus Press, 1993.
- Grey, Thomas S. "New German School." In *Grove Music Online*. *Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40621> (accessed June 17, 2009).
- Gruberova, Edit and Erik Werba. *Schubert Lieder, Mendelssohn Lieder, Strauss Brentano-Lieder*. Performed and recorded August 14, 1980 at the Salzburger Festspiele. CD. Digitally remastered by Orfeo International Music, C 635 041 B, 2004.
- Hallmark, Rufus, ed. *German Lieder in the Nineteenth Century*. New York: Schirmer Books, 1996.
- Hurd, Michael and Paul Griffiths. "Orchestration." In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4867> (accessed June 17, 2009).
- Jackson, Timothy. "Ruhe, meine Seele! and the Letzte Orchesterlieder." In *Richard Strauss and His World*, ed. Bryan Gilliam, 90-137. Princeton: Princeton University, 1992.
- \_\_\_\_\_. "The Last Strauss: Studies of the Letzte Lieder." Ph.D. diss., City University of New York, 1988.
- Jarnot, Konrad and Helmut Deutsch. *Richard Strauss Vier letzte Lieder, Vier Lieder op. 27, and Neun Lieder op. 10*. CD. OEHMS Classics, OC 518, 2005.
- Jefferson, Alan. *The Lieder of Richard Strauss*. New York: Praeger Publishers, 1971.

Katz, Martin. *SongFest* Master class notes by Deborah Hollis, Malibu, California, 2006.

\_\_\_\_\_. *The Complete Collaborator: the Pianist as Partner*. Oxford: Oxford University Press, 2009.

Kennedy, Michael, ed. "Orchestra." In *The Oxford Dictionary of Music*, 2d ed. rev. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7507> (accessed May 23, 2009).

\_\_\_\_\_. *Strauss Tone Poems*, BBC Music Guides. London: BBC, 1984.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. 2d ed., rev. Milwaukee: Hal Leonard Corporation, 2006.

Kravitt, Edward F. "Tempo as an Expressive Element in the Late Romantic Lied." *Musical Quarterly* 59, no. 4 (1973): 497-518.

\_\_\_\_\_. *The Lied: Mirror of Late Romanticism*. New Haven: Yale University Press, 1996.

Kutan, Aline and Louise-Andrée Baril. *Strauss: Lieder*. CD. Analekta, B000QZBOFE, 2006.

Lington, Victoria DiMaggio. "The Piano as an Orchestra: The Accompanist and the Twentieth-Century Orchestral Accompaniment." DMA diss., University of North Texas, 2002.

Longyear, Rey M. *Nineteenth-Century Romanticism in Music*. 2d ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc, 1973.

Lott, Felicity. *R Strauss: Orchestral Songs, Vol. 1*. Royal Scottish National Orchestra, Neeme Järvi, conductor. CD. Chandos, B000000APB, 1994.

Lott, Felicity and Graham Johnson. *Richard Strauss: Songs*. CD. ASV Living Era, B0000CEoZI, 2003.

Macdonald, Hugh. "Berlioz, Hector." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51424pg17> (accessed June 16, 2009).



- Mantemach, Mary LaDonna. "A Gift for the Bride: An Analysis of Richard Strauss's Four Songs, Op. 27." DMA diss., University of Hartford, 2006.
- Moore, Andrea Edith. Review of song text translations, June 16, 2009. Durham, NC.
- Moore, Gerald. *The Unashamed Accompanist*. London: Methuen & Co. Ltd., 1959.
- Murphy, Heidi Grant and Kevin Murphy. *Clearings in the Sky – Heidi Grant Murphy*. CD. Arabesque, B00005LE69, 2009.
- Norman, Jessye. *The Jessye Norman Collection*. Geoffrey Parsons, pianist; Kurt Masur, conductor; Gewandhausorchester Leipzig. CD. Philips, B0007XZUE6, 2005
- Parsons, James, ed. *The Cambridge Companion to the Lied*. Cambridge: Cambridge University Press, 2004.
- Peterson, Barbara. *Ton und Wort: The Lieder of Richard Strauss*. 2d ed. Ann Arbor: UMI Research Press, 1980.
- Rolf, Marie and Elizabeth West Marvin. "Analytical Issues and Interpretive Decisions in Two Songs by Richard Strauss." *Intégral* 4, (1990): 67-103.
- Schuh, Willi. "Richard Strauss at Eighty." Trans. Susan Gillespie. In *Richard Strauss and His World*, ed. Bryan Gilliam, 287-294. Princeton: Princeton University Press, 1992.
- Spillman, Robert. *The Art of Accompanying: Master Lessons from the Repertoire*. New York: Schirmer Books, 1985.
- Strauss, Richard. *Richard Strauss & Romain Rolland: Correspondence*. Edited by Rollo Myers. Berkeley: University of California Press, 1968.
- \_\_\_\_\_. *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, Vols. 1-3. Edited by Dr. Franz Trenner. London: Boosey & Hawkes Music Publishers Ltd., 1964.
- \_\_\_\_\_. *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, Vol. 4. Edited by Dr. Franz Trenner. London: Boosey & Hawkes Music Publishers Ltd., 1965.

\_\_\_\_\_. "Selections from the Strauss-Thuille Correspondence: A Glimpse of Strauss during His Formative Years." Translated by Susan Gillespie. In *Richard Strauss and His World*, ed. Bryan Gilliam, 193-236. Princeton: Princeton University Press, 1992.

\_\_\_\_\_. *30 Songs for High Voice and Piano*, selected by Sergius Kagen. New York: International Music Company, 1961.

Suverkrop, Bard, trans. "IPA Source: IPA Transcriptions and Literal Translations of Songs and Arias." <http://www.ipasource.com.htm> (accessed March 21, 2009).

Warrack, John. "New German School." In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4711> (accessed June 17, 2009).

## Appendix A: Raw Data<sup>86</sup>

A1: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated Between 1897 and 1900 by Opus Number, Date of Composition, Date of  
Orchestration, Instrumentation, and Dynamic Range

	Cäcilie	Morgen!	Liebeshymnus	Das Rosenband	Meinem Kinde	Befreit	Wiegenlied	Muttertändelei
Opus Number	Op. 27, No. 2	Op. 27, No. 4	Op. 32, No. 3	Op. 36, No. 1	Op. 37, No. 3	Op. 39, No. 4	Op. 41, No. 1	Op. 43, No. 2
Date of Composition	1894	1894	1896	1897	1897	1898	1899	1899
Date of Orchestration (years to orchestration)	1897 (3)	1897 (3)	1897 (1)	1897 (0)	1897 (0)	1898	1900 (1)	1900 (1)
Instrumentation								
Kleine Flöten				1				
Flöten	1.2		1.2,3		1.2	2	1.2	2
Grosse Flöten				1.2				
Oboen	1.2		1.2	1.2		2	1.2	2
Eng horn						1	1	1
Clarinetten	1.2 (B)		1.2 (A)	1.2 (A)		2	1.2 (A)	2 (B)
Baßclar				1 (A)		1		
Fagotte	1.2		1.2	1.2	1.2	2	1.2	2
Contra fagotte						1		
Hörner	1.2,3,4	1.2,3,4	1.2,3,4	1.2 (F)		4	II (F)	2 (F)
Trompeten	1.2		1 (E)			2		
Posaunen	1.2					3		
Tuba	3 Posauen u. tuba					1		
Pauken	1					1		
Becken								1
Triangel								1
Harmonium						1		
Harfe	1	1			1	1	I,II	
Violin	I (10) II (10)	Vln solo I (10) II (10)	4 solo vln I (8 fach) II (8 fach)	1 (10 fach) Solo 2 (10 fach)	1. solo 2. solo	I div II div	3 erste solo I (8) II (8)	I (8) II (8)
Bratchen	I (6)	I (6)	6 fach	6 fach	Solo	I	6, solo	6
Violoncello	I (6)	I (6)	4 fach	6 fach	Solo	I div	2 solo, 4	6
Kontrabass	I (4)	( 4)	4 fach	4 fach	Solo	I		
Dynamic Range								
	pp-ff	ppp-p			ppp-f	ppp-ff	ppp-f	pp-ff

Note: Geteilt (split); Pult (desk); fach (pocket/case); leggio (music stand); ubrigen (moreover, by the way).

<sup>86</sup> This and all subsequent data regarding orchestration of songs are from: Richard Strauss, *Richard Strauss Lieder Gesamtausgabe (Complete Edition)*, vol. 4, ed. Dr. Franz Trenner (London: Boosey & Hawkes Music Publishers Ltd., 1965).

A2: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1906 and 1918 by Opus Number, Date of Composition, Date of  
Orchestration, Instrumentation, and Dynamic Range

	Die Heiligen drei Könige	Der Arbeitsman	Des Dichters Abendgang	Freundliche Vision	Winterweihe	Winterliebe	Waldseligkeit
Opus Number	Op. 56, No. 6	Op. 39, No. 4	Op. 47, No. 2	Op. 48, No. 1	Op. 48, No. 4	Op. 48, No. 5	Op. 49, No. 1
Date of Composition	1903-1906	1898	1900	1900	1900	1900	1901
Date of Orchestration (years to orchestration)	1906 (0)	1918 (20) Lost Manuscript	1918 (18)	1918 (18)	1918 (18)	1918 (18)	1918 (17)
Instrumentation							
Kleine Flöten						1	
Grosse Flöten	I/II/III		I.II/III	2		2	2
Oboen	1		2		1	2	
Eng horn	1		1				
Clarinetten	2 (B)		2 (A)		2 (B)	2 (A)	I/II (A)
Baßclar			1 (A)				1 (A)
Fagotte	2		2		2	2	2
Hörner	I (F), II/III (C)		4 (F)	2 (F); 2 (B)	I/II/III (Eb)	2 (A); 2 (E)	2 (Eb)
Trompeten	2 (C)		I.II/III (B)	2 (C)		2 (C)	
Posaunen	2		I.II/III			3	
Tenorposaunen				2			
Tuba	1						
Baßtuba			1			1	
Pauken	1		1				
Kleine Trommel						1	
Grosse Trommel	1						
Becken	1					1	
Triangel	1						
Celesta	1						
Harfe	2		2 (unisono)				1
Violin	I		3 soli/I, 3 soli/II	I/II	I/II	I/II	12 Vln I, 12 Vln II
Bratchen	I (geteilt)		In zwei Halften	I	1 pult (o.D.) 2 pult (m.D.)	I	8 Vla 4 pult
Violoncello	I (geteilt)		Pultweise geteilt (2 parts)	I	1 pult (o.D.) 2 pult (m.D.) 3 pult (o.D.)	I	8 Cl 4 pult
Kontrabass	I		I	I	I	I	6
Dynamic Range							
	ppp-ff		ppp-f	pp-mf	ppp-p	pp-ff	ppp-p

A3: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1933 and 1935 by Opus Number, Date of Composition, Date of Orchestration, Instrumentation, and Dynamic Range

	Mein Auge	Frühlingsfeier	Lied der Frauen	Das Bächlein
Opus Number	Op. 37, No. 4	Op. 56, No. 5	Op. 68, No.	Op. 88, No. 1
Date of Composition	1898	1903-06	1918	1933
Date of Orchestration (years to orchestration)	1933 (35)	1933 (27)	1933 (15)	1935 (2)
Instrumentation				
Kleine Flöten		1	1	
Flöten				2
Grosse Flöten	2	2	2	
Oboen	2	2	2	2
Eng horn		1	1	
Clarinetten	2 (B)	1.2 (A)	2 (B)	2 (A)
Baßclar		1 (A)	2 (B)	1 (A)
Fagotte	2	2	2	2
Contra fagotte		1	1	
Hörner	2 (F)	1.2.3.4 (E)	I/II/III/IV (F)	2 (D)
Trompeten	1 (C)	1.2 (A)	2 (C)	
Posaunen		1.2.3	3	
Baßtuba			1	
Pauken		1	1	
Grosse Trommel			1	
Tamtam			1	
Becken		1		
Harfe	1	1	2	1
Violin	I div II div	1.2	I/II	I/II
Bratchen	I div	1 halften 2 halften	I	I
Violoncello	I div	1 halften 2 halften	I	I
Kontrabass	Solo/div	I	I	I
Dynamic Range				
	pp-f	pp-ff	pp-ff	pp-f

A4: Group II Songs Originally Set with Piano Accompaniment and Subsequently Orchestrated in 1940, 1943 and 1948, by Opus Number, Date of Composition, Date of Orchestration, Instrumentation, and Dynamic Range

	Zueignung	An die Nacht	Ich wollt ein Sträusslein binden	Säusle, liebe Myrthe	Als mir dein Lied erklang	Amor	Ich liebe dich	Ruhe, meine Seele!
Opus Number	Op. 10, No. 1	Op. 68, No. 1	Op. 68, No. 2	Op. 68, No. 3	Op. 68, No. 4	Op. 68, No. 5	Op. 37, No. 2	Op. 27, No. 1
Date of Composition	1885	1918	1918	1918	1918	1918	1898	1897
Date of Orchestration (years to orchestration)	1940 (55)	1940 (22)	1940 (22)	1940 (22)	1940 (22)	1940 (22)	1943 (45)	1948 (51)
Instrumentation								
Kleine Flöten								1
Flöten	2	2	2	2	2	1	2	
Grosse Flöten								2
Oboen	2	2	2	2	2	2	2	2
Eng horn		1						1
Clarinetten	2 (C)	2 (B)	2 (B)	2 (A)	2 (A)	1 (A)	2 (B)	2 (B)
Baßclar		1 (B)			1 (A)	1 (A)		1 (B)
Fagotte	I/II/III	2	2	2	2	1	2	2
Hörner	I/II (F); III/IV (C)	I/II/III/IV (F)	2 (F)	2 (F)	2 (E)		I/II/III/IV (F)	I/II/III/IV (F)
Trompeten	I/II/III (C)	I/II/III (B)			2 (E)		2 (Eb)	2 (C)
Posaunen		I/II/III					I/II/III	3
Tuba								1
Pauken	1	1					1	1
Celesta								1
Harfe	I/II	1	1		1			1
Violin	I/II	I/II	I/II	I/II	I/II	I/II	I/II	I/II
Bratchen	I	I	I	I	I	I	I	I
Violoncello	I	I	I	I	I	I	I	I/II
Kontrabass	I	I	I	I	I		I	I
Dynamic Range								
	p-ff	pp-f	pp-mf	pp-f	pp-ff	pp-f	p-ff	pp-ff

## Appendix B: Raw Data

Group III Songs Originally Set with Orchestral Accompaniment and Subsequently Scored for Piano, by Opus Number, Date of Composition, Composer of Piano Accompaniment, Instrumentation, and Dynamic Range

	Verführung	Gesang der Apollopriesterin	Hymnus	Pilgers Morgenlied	Notturmo	Nachtlicher Gang	Das Thal	Der Einsame
Opus Number	Op. 33, No. 1	Op. 33, No. 2	Op. 33, No. 3	Op. 33, No. 4	Op. 44, No. 1	Op. 44, No. 2	Op. 51, No. 1	Op. 51, No. 2
Date of Composition	1896	1896	1896	1896	1899	1899	1902	1906
Composer of Piano Accompaniment	Hermann Bischoff		Otto Singer					Richard Strauss
Instrumentation								
Kleine Flöten				1	1	2		
Flöten		3	2					
Grosse Flöten	3			2	2	4	3	3
Oboen	2	3	2	2	2	2	2	
Eng horn	1				1	1		
Clarinetten	2 (A)	1 (A); 2 (B)	2 (A)	1 (Eb); 2 (B)	2 (A)	1 (Eb); 2 (B)	2 (B)	2 (B)
Bassetthörner							2	2
Baßclarinette	1 (A)		1 (A)		1 (A)		1 (B)	1 (B)
Fagotte	I.II.III	3 (I.II.III)	2	3	2	2	2	2
Contrafagotte	1	1			1	1	1	1
Hörner	I.II.III.IV	I.II.III.IV (F)	I,II (F), .II(Eb)	4 (Eb)		1.2/3.4/5.6 (F)	I.II(F) III.IV(B)	4 (F)
Trompeten	2 (Eb)	3 (Eb)	2 (B)	2 (Eb)		2 (C); 2 (B)	2 (B)	
Posaunen	3 Pos	4	3	3 (I.II.III)	3 (I.II/III)	3		3
Tuba	2			1				
Baßtuba						1		1
Pauken	1	1	1	1		1		
Grosse Trommel						1		
Tamtam						1		
Becken		1				1		
Triangel			1					
Castagnetten, Ruthe						1		
Holz-u. Strohinstrument						1		
Harfe	1		1			1		
Violin	I (12) II (12)	I (12), solo II (6 Pult)	Solo I/II	I, solo II (6 Pult), solo	Solo I, II	I (12) II (12)	I (12) II (12)	Solo I (12), II (12)
Bratchen	8	8 (4 Pult)	Solo, 4 Pult	I (4 Pult), solo	I	8	8	Solo, 8
Violoncello	8	8 (4 Pult)	Solo, 4 Pult	I (4 Pult), solo	I, solo	8	8	Solo, 8
Kontrabass	6, solo	6	I	I	dreifach	8	8	I. Pult, 8
Dynamic Range								
	ppp-ff	ppp-fff	pp-ff	pp-ff	ppp-ff	ppp-fff	pp-ff	ppp-mf

	Hymne an die Liebe	Rückkehr in die Heimat	Die Liebe	Frühling	September	Beim Schlafengehen	Im Abendrot
Opus Number	Op. 71, No. 1	Op. 71, No. 2	Op. 71, No. 3				
Date of Composition	1921	1921	1921	1948	1948	1948	1948
Composer of Piano Accompaniment	Otto Singer			Max Wolff			Ernst Roth
Instrumentation							
Kleine Flöten		1				I.II	1
Flöten				I.II	I.II.III	I.II	1
Grosse Flöten	I/II.III	1	3				
Oboen	2	2	2	I.II	I.II	I.II	I.II
Eng horn	1	1	1	1	1	1	1
Clarinetten	1 (C); 2 (B)	2 (A); 1 (C)	2 (A); 1 (C)	I.II (La)	I.II (Si b)	I.II (Si b)	I.II (Si b)
Baßclar	1 (B)		1 (A)	1 (La)	1 (Si b)		1 (Si b)
Fagotte	I/II.III	I/II.III	2	I/II.III	I.II	I.II	I.II
Contra fagotte	4 (F)		1				1
Hörner	I/II.III (C)	2 (E); 2 (F)	4 (F); 4 (E)	I/II/III/IV (Fa)	I.II (Fa), III.IV (Re)	I.II.III.IV (Fa)	I.II (Fa) III.IV (Mi b)
Trompeten	1 (C)		2 (C)		I.II (Do)	I.II (Fa)	I.II (Mi b)
Posaunen	3		I.II.III			I.II.III	I.II
Tombone Basso							1
Tuba	1					1	1
Baßtuba			1				
Pauken	1		1				1
Celesta		1				1	
Harfe	2	I/II	I/II	1	1		
Violin	I/II	I (3 Pult) II (1 Pult	I (14) II (12)	I/II	1 <sup>o</sup> leggjo I div 1 <sup>o</sup> leggjo II div	I.II	I.II
Bratchen	I (2 pult)	4 Pult	8	I/II	div	I.II	I.II
Violoncello	I	4 Pult	8	I/II	div	I.II	I.II
Kontrabass	I	3 Pult	6	I	I	I	I
Dynamic Range							
	pp-ff	pp-ff	pp-ff	pp-f	pp-f	ppp-mf	pp-mf



## Appendix C: The Pianist's Quick Reference Guide to Orchestral Expression and Color

The source of all material in this guide is Hector Berlioz's *Treatise on Orchestration*, enlarged and revised in 1904 by Richard Strauss. The purpose of this guide is to serve as a quick reference for pianists on expression and color of the orchestral instruments. Instruments included in this table are those frequently used in Strauss's orchestrated songs. Strauss's comments are italicized. Page numbers are in parentheses (Dover edition).

### STRINGS

Instrument	Expressive Characteristics – Color - Special Effects
Violin	<p>Violins have more brilliance and are played more easily in keys that permit the use of the open strings. (54)</p> <p>It is possible to define the characteristic timbre of the different keys on the violin. (54)</p> <p>Violins are capable of a great number of seemingly incompatible nuances. (55)</p> <p>In a mass, they convey force, lightness, grace, somber seriousness, bright joy, reverie, and passion. (55)</p> <p>Violins are faithful, sensible, active, and indefatigable servants. (54)</p> <p>Tender and slow melodies, often confided to wind instruments, are much better suited for strings. One can be assured they will never be out of breath like a wind player. (55)</p> <p>They are the true female voice of the orchestra. No other voice possesses its range of expression. (55)</p> <p><i>First violins sound warmer and nobler and are accustomed to leading as heroes of the action. (57)</i></p> <p><i>Second violins are customarily somewhat inferior in execution and tone and serve as accompaniment for secondary figures. (57)</i></p> <p><i>Strauss warns against frequent misuse of the solo violin in the orchestra. (58)</i></p> <p><i>The effect of a solo violin is so peculiar and conspicuous that it should never be employed without a compelling poetic motive. (58)</i></p> <p><i>The great masters used it exclusively as a meaningful symbol. (58)</i></p> <p><i>The economical use of the solo violin in Wagner's scores may serve to exemplify once more the old truth that a device becomes more effective the less it is used. (59)</i></p>
Viola	<p>Low strings have a characteristically husky timbre. (63)</p> <p>High strings are distinguished by their mournfully passionate sound. (63)</p> <p>The general character of its tones is one of profound melancholy and is notably different from that of the other string instruments. (63)</p> <p>Its timbre attracts and captivates one's attention so vividly that it is not necessary for an orchestra to have as many violas as second violins. (63)</p> <p><i>The viola also has demonic possibilities. (63)</i></p>

Violoncello	<p>Cellos usually double basses an octave higher. They may play a melody on high strings. (82)</p> <p>Cellos in a group of 8-10 are essentially melodic instruments. (82)</p> <p>Their tone on the upper strings is one of the most expressive in the entire orchestra. (82)</p> <p>Nothing is so melancholy, nothing so suitable to rendering tender, languishing melodies, as a mass of cellos. (82)</p> <p>Cellos are equally suited for melodious passages of a religious character. (82)</p> <p><i>Cellos are able to express a complete gamut of moods, both in man and nature. (90)</i></p> <p><i>Cellos combined with violas and French horns produce a rough sound. (90)</i></p> <p><i>Basses are particularly suitable to express gloom, awe, meditation and preoccupation. (112)</i></p>
Double-Bass	<i>Double the basses with bassoons, bass clarinets or double bassoon. Do not double with trombone. (97)</i>
Harp	<p>Employed singly or in groups of two, three or four, they have a felicitous effect, either with orchestra or as accompaniment to voices. (141)</p> <p>Timbres of horns, trombones, and brass instruments generally blend best with the harp. (141)</p> <p>Low strings have a beautiful and soft sound: tones are veiled, mysterious and beautiful. (141)</p> <p>Strings of the highest octave have a lovely crystalline tone, capable of painting pictures of fairy-like delicacy and of whispering delicate secrets with lovely melodies. (141)</p> <p>Harmonics of the harp are more magical, especially when combined with medium tones of flutes and clarinets. (141)</p> <p><i>Strauss points out cautious use of the harp. (144)</i></p> <p><i>Wagner achieved extraordinary and striking effects with the timbre of this beautiful instrument. (144)</i></p> <p><i>The harp must always be treated as a solo instrument, even in the orchestra, lest one write unnecessarily notes which are inaudible. (144)</i></p> <p><i>In tutti sections, use only a group of several harps. (144)</i></p>
Guitar	Guitar is suitable for accompanying the voice and for taking part in instrumental compositions of intimate character; it is also good in combination with mandolin. (145)
Mandolin	<p>Mandolin shows its real character and effect in melodious accompaniments. (152)</p> <p>Many composers attempt to execute the mandolin sound on pizzicato violins or guitars. (152)</p>
<p>Tremolo:</p> <p>In a tremolo, to make its effect complete, it is essential that the movement of the bow is fast enough to produce a real trembling or quivering. The composer should indicate its execution in accordance with the tempo of the piece. (12)</p> <p>Tremolo in violins and violas is reinforced by heavy basses. (12)</p> <p><i>Tremolo near the bridge depicts the rustling of the leaves and blowing of the wind; it produces a feeling of awe and apprehension in the listener. (17)</i></p>	

**Harmonics:**

The extraordinary delicacy of harmonics is enhanced by the use of mutes. (29)

They can rise to extreme heights of the scale which could hardly be reached by ordinary tones. (29)

**Mutes:**

Mutes are wooden devices which are placed on the bridge of string instruments in order to diminish their volume of sound. (32)

They give the instrument a mournful, mysterious and soft expression, and can be used in all styles of music. (32)

The transition of muted tones to bright, natural ones is sometimes immensely effective in a large orchestra. (33)

**Pizzicato:**

Wind instruments and pizzicato of all string instruments will produce a striking impression. (35)

Singers like pizzicato because it does not cover their voices. (34)

*Pizzicato in orchestra for characterization are unlimited. (39)*

**String Quartet:**

*When it is not weighted down by wind instruments, the string quartet gains in clarity by using only cello as the bass line, reinforced occasionally by a pizzicato in the double basses. (80)*

**WOODWINDS**

<b>Instrument</b>	<b>Expressive Characteristics – Color - Special Effects</b>
Oboe	<p>The oboe can evoke artless grace, pure innocence, mellow joy, the pain of a tender soul – all of these the oboe can render admirably with its cantabile. (164)</p> <p>One must guard against increasing it to a cry of passion, stormy outburst of fury, menace or heroism, for then its small voice, sweet and somewhat tart becomes grotesque. (164)</p> <p><i>Thick and impudent low tones/high bleating tones, especially if exaggerated are suitable for humorous effects. (176)</i></p> <p><i>The oboe can rattle, bleat, scream as well as sing and lament. (176)</i></p>
English Horn	<p>Its tones are melancholy, dreamy, noble, somewhat veiled as if played in the distance. (184)</p> <p>The English horn evokes tender memories. (184)</p>
Bassoon Double Bassoon	<p>Its tone is not very strong and is devoid of brilliance or nobility. It has a tendency toward the grotesque. (190)</p> <p>High tones are painful and suffering. (190)</p> <p><i>The bassoon can express tender shyness in the upper and medium range in piano. (194)</i></p> <p><i>The bassoon can also affect coyness or embarrassed slyness if played two octaves below the latter. (194)</i></p> <p><i>The instrument sounds like an old man humming his favorite tunes. (194)</i></p>

<p>Clarinet Bass Clarinet</p>	<p><b>CLARINET:</b>  The middle range has a clear, full, pure sound unlike the double-reed instruments which always have a certain tartness or harshness. (199)  High tones sound more tart or harsh while the low tones produce more of a rough sound, like the bassoon. (199)  It can render distant sounds, the charm of twilight, or an echo. (210)  <i>The clarinet can express all gradations of feelings if in the correct register and melodic lines are skillfully formed and the instrument is blended with other groups. (210)</i>  <i>It can be sweet and innocent or dreadful and haunting. (210)</i>  <i>The clarinet can execute accompaniment figurations of a serious or humorous character better than any other wood-wind instrument. (221)</i>  <i>The clarinet is more capable than any other woodwind of producing all dynamic shadings from pp to ff. (213)</i>  <i>The modern orchestral score places clarinets on the stave under the oboe, but they should take the upper parts since the oboe's sound is stronger and deep tones form a much better foundation for the high register of the clarinet. (213)</i></p> <p><b>BASS CLARINET:</b>  The bass clarinet can be used for solemn expression or for wild character (of low tones). (225)  <i>Finest and softest bass for the woodwind instruments, especially in combination with three bassoons. (223)</i></p>
<p>Flute Piccolo Large or Alto Flute</p>	<p><b>FLUTE:</b>  The flute is the most agile of all woodwind instruments. (228)  It is just as suitable for fast diatonic or chromatic passages – slurred or detached – as for arpeggios and figures with wide jumps. (228)</p> <p><b>SMALL FLUTE (PICCOLO):</b>  Loud and penetrating sounds are frequently misused. (236)  In lower octaves the small flute has a joyful character; in the high octave, it is excellent in <i>ff</i> for violent and incisive effects (e.g., thunderstorm or scene of fierce or infernal character). (236)</p> <p><b>LARGE (ALTO) FLUTE:</b>  Alto flute is not as suitable for artless gaiety as the oboe, or the noble tenderness of the clarinet. (228)  It has a special aptitude for expressing certain feelings matched by no other instrument: desolation, humility, resignation. Its tone color is pale. (228)  Their high range can be rather piercing while their medium range is soft. (228)  Two flutes playing together in thirds in the middle register evoke tenderness. (230)  <i>Varied are the expressive possibilities of even so soft and relatively neutral an instrument as the flute. (235)</i>  <i>When set too high, they tend not to blend, but predominate resulting in a hard, sharp sound, rather than being sonorous and harmonious. (235)</i></p>

## BRASS

Instrument	Expressive Characteristics – Color - Special Effects
French Horn Valve Horn Bassett Horn	<p><b>FRENCH HORN:</b>            The French horn is capable of producing two very different types of tone: open tones give the sound of harmonic divisions of the tube (player's lip and breath) and stopped tones (hand closes the bell). (247)            The French horn comes in all keys. (247)            The horn is a noble and melancholy instrument; the expression and character of its tone is not limited to any particular type of composition. (258)  <i>Horn players now use almost exclusively horns in E, F, High A and High B<math>\flat</math>. (279)</i></p> <p><b>VALVE HORN:</b>  <i>The valve horn is probably the one instrument that blends best with all instrumental groups. (260)</i>  <i>There is enormous versatility and a highly developed technique of the valve horn. (260)</i>  <i>It is unique in its versatility and its effect is always conspicuous. (260)</i>  <i>The valve horn can carry the melody or function as a medium filling-in-voice, or as the bass. (260)</i></p> <p><b>BASSETT HORN:</b>  <i>The bassett horn is suitable as soft middle voices and for filling in the harmony. (226)</i></p>
Trumpet	<p><i>All the composer needs is orchestral technique and tonal imagination. (282)</i>  <i>Key is unimportant for trumpet (Strauss refutes Berlioz on this point). (282)</i>  <i>Muted trumpets produce enchanting effects. (288)</i>  <i>In forte, they are suitable for caricature and presentation of fantastic apparitions. (288)</i>  <i>In piano, the muted trumpet has a magical, silvery sound. (288)</i>  <i>The trumpet should not be used as a melody-carrying instrument. (296)</i>  <i>A finer combination for trumpet is with woodwinds and horns. (296)</i></p>
Trombone	<p>There are four types of trombones: Soprano, Alto, Tenor, and Bass. (298)            The tenor trombone is the best of the four. (298)            It should be played in harmony or at least in unison with other family members to display its true qualities. (302)            It is not a good solo instrument. (302)            The trombone possesses nobility, grandeur, serious, powerful tones of sublime musical poetry, from religious, calm and imposing accents to savage outbursts. (302)            Trombones can chant like a choir, be threatening, utter gloomy sighs, mournful laments, or be a bright hymn of glory. (302)            It can awaken the dead or doom the living with fearful voices. (302)</p>

	In <i>ff</i> , it is menacing and terrifying. (305) It can also be ironic, rough, and jocose. (305) <i>The muted trombone produces a rattling sound in forte, and a gruesome, fantastic and gloomy one in pp. (329)</i>
Tuba	Its hoarse and rancorous tone can symbolize fierce hate and envy, or fury. (330)
Heavy brass sounds rather soft. (409) A great mass of brass diminishes rather than increases the power. (409) Two trumpets, stabbing sharply into a woodwind and string orchestra, may occasionally produce a more strident effect. (409)	

### PERCUSSION

Instrument	Expressive Characteristics – Color - Special Effects
Kettledrums	Kettledrums are considered the most valuable of percussion instruments, in most general use, and have achieved the most picturesque and dramatic effects. (370) The type of drumstick employed changes the tone of the instrument. Sticks with wooden ends produce a rough, dry, hard sound, suitable for single violent blows or to accompany a tremendous sound in the orchestra. Sticks with wooden ends covered with leather produce a sound less startling but still very dry. The best sticks are those with sponge ends. They give the kettledrum a grave, velvety sound and can produce different shadings, and can produce mysterious, darkly menacing sounds. (380) <i>Kettledrums are grossly misused by employing them much too frequently. (370)</i>
Bells	Bells were introduced into instrumentation more for the sake of dramatic than of purely musical effects. (385) Timbre of low bells is suitable for solemn and grandiose scenes. (385) Timbre of high bells has more serene character; rustic and naïve; particularly suitable for religious and pastoral scenes. (385)
Bass Drum	It is used almost always with the cymbals. (391) Bass drum is of admirable effect if used skillfully. It can intensify the rhythmic power of the orchestra. (392) The pianissimo of the bass drum and cymbals together is majestic and solemn. The pianissimo of the bass drum by itself is gloomy and ominous. (392) <i>The bass drum can paint a solemn, distant rumbling. (392)</i>
Triangle	Its metallic sound is appropriate in forte only for compositions of extremely brilliant character. (397) <i>Its effect is like that of a sun ray. (399)</i>

Celeste	<p><i>The celeste is considered an improved Glockenspiel with a keyboard. (391)</i></p> <p><i>Its tone is similar to the Glockenspiel and the harp. (391)</i></p> <p><i>It can be combined very subtly and effectively with other soft orchestral colors. (391)</i></p>
---------	---

### KEYBOARD

Instrument	Expressive Characteristics – Color - Special Effects
Melodium Organ	<p>The Melodium is suited predominantly to the legato style of religious music and for slow and tender melodies. (404)</p> <p>The simplest Melodium has one register; the left half of the keyboard has tones like the English horn, the right half has tones like the flute. The instrument with several registers may have bassoon, cornett, flute, clarinet, fife and oboe registers. (403)</p> <p><i>The Melodium is well suited to arrangements of symphonic works with piano, violin and violoncello, and as a substitute for wind instruments. (404)</i></p>
PIANO	<p>The piano is regarded as a small independent orchestra in itself. (161)</p> <p>The player is left to bring out certain voices or to keep others in the background; to play a passage in the middle register with emphasis while giving lightness to the ornamental passages above and reducing the sonority of the basses. (161)</p> <p>Especially important is the judicious use of the pedals. (161)</p> <p>Too many pianists wantonly disregard pedaling marks, and pay no attention to the prolongation of unrelated harmonies into one another and to the ugly discords caused thereby. (161)</p>
The Melodium Organ is commonly referred to as the Harmonium in Strauss's orchestral scores.	

### THE ORCHESTRA

<p>The orchestra can create an incalculable melodic, rhythmic and expressive power, a penetrating force of unparalleled strength, a miraculous sensitivity of gradations, in the whole or in any individual part. (409)</p> <p><i>The pianissimo of a large orchestra is incomparable. (409)</i></p> <p><i>Orchestral tidbits, such as harps and percussion instruments should be used very sparingly, only as isolated highlights; otherwise, the listener becomes dulled to the sound. (144)</i></p>
--

Appendix D: Permission Letter from Schott Music Corporation/  
European American Music Distributors LLC





www.schott-music.com

EAM EUROPEAN AMERICAN MUSIC  
DISTRIBUTORS LLC

www.eamdllc.com

July 22, 2009

Deborah Hollis  
4500 Cheshire Court  
Durham, NC 27705

RE: Richard Strauss, Meinem Kinde|aus "6 Lieder mit Klavierbegleitung"|für Klavier|op.  
37/3/ UE1160, mm. 13-15 only

Richard Strauss, Ruhe meine Seele|für hohe Stimme und Orchester|op. 27/1/ UE15860,  
mm. 26-29, mm. 42-43 only

Richard Strauss, Allerseelen|aus "8 Gedichte mit Klavierbegleitung"|für hohe Stimme  
und Klavier|op. 10/8/UE1571, mm. 1-4, mm. 38-39, mm. 41-43 only

Richard Strauss, Hat gesagt - bleibt's nicht dabei|aus "4 Lieder mit Klavierbegleitung"|für  
hohe Stimme und Klavier|op. 36/3/UE5455A, mm. 5-6, mm. 21-22, mm. 30-31 only

Richard Strauss, Heimliche Aufforderung|aus "4 Lieder mit Klavierbegleitung"|für  
Klavier|op. 27/3/UE 11165, mm. 12-16, mm. 39-47, mm. 63-67, mm. 104-112 only

Dear Ms. Hollis:

In accordance with your request of July 16, 2009, we hereby grant a non-exclusive license for  
you to use the above mentioned excerpts in your doctoral dissertation entitled *Orchestral Color  
in Richard Strauss' Lieder: Enhancing Performance Choices of all Strauss' Lieder Through  
Study of his Orchestral Lieder*, provided the conditions listed below are satisfied:

1. Under each excerpt, the following copyright information must appear:

R. Strauss, Meinem Kinde|aus "6 Lieder mit Klavierbegleitung"|für Klavier|op.  
37/3/UE1160

© Used by kind permission of Universal Edition A.G., Wien

R. Strauss, Ruhe meine Seele|für hohe Stimme und Orchester|op. 27/1

© Copyright 1964 by Universal Edition A.G., Wien/UE15860

© Renewed

All Rights Reserved

Used by permission of European American Music Distributors LLC, U.S. and  
Canadian agent for Universal Edition A.G., Wien

(continued)

SCHOTT MUSIC CORPORATION | EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC  
254 West 31<sup>st</sup> Street | 15<sup>th</sup> Floor | New York NY 10001 USA | phone: +1 212 461 6940 | fax: +1 212 810 4565  
www.schott-music.com | www.eamdllc.com | ny@schott.com | info@eamdllc.com

R. Strauss, Allerseelen|aus "8 Gedichte mit Klavierbegleitung"|für hohe Stimme und Klavier|op. 10/8/UE1571

© Used by kind permission of Universal Edition A.G., Wien

R. Strauss, Hat gesagt - bleibt's nicht dabei|aus "4 Lieder mit Klavierbegleitung"|für hohe Stimme und Klavier|op. 36/3/UE5455A

© Used by kind permission of Universal Edition A.G., Wien

R. Strauss, Heimliche Aufforderung|aus "4 Lieder mit Klavierbegleitung"|für Klavier|op. 27/3/UE 11165

© Used by kind permission of Universal Edition A.G., Wien

2. Mention will be given us in the prefatory or appendix acknowledgements, if any.
3. This permission is valid providing your doctoral dissertation is completed within one (1) year of the date of this letter.
4. This usage is restricted to your doctoral dissertation, which is not to be sold or distributed in any manner whatsoever without the consent of the publisher, and is not to be reproduced except for the archives of the University of North Carolina at Greensboro and ProQuest/UMI.
5. In consideration for the foregoing, you agree to pay European American Music Distributors LLC a license fee of Fifty Dollars (\$50.00) which shall be paid when signed copies of this letter are returned to us.
6. One (1) copy of your dissertation is to be provided to the publisher, gratis, upon completion thereof.

Please signify your acceptance by signing and dating each copy of this letter where indicated below and returning both copies to us for countersignature. One fully executed document will then be mailed to you for your files.

Sincerely yours,

EUROPEAN AMERICAN MUSIC  
DISTRIBUTORS LLC  
Agent for Universal Edition A.G., Wien

Accepted and agreed to this \_\_\_\_ day  
of \_\_\_\_\_ 2009  
University of North Carolina at Greensboro

By \_\_\_\_\_  
James M. Kendrick  
Acting President

By \_\_\_\_\_  
Deborah Hollis